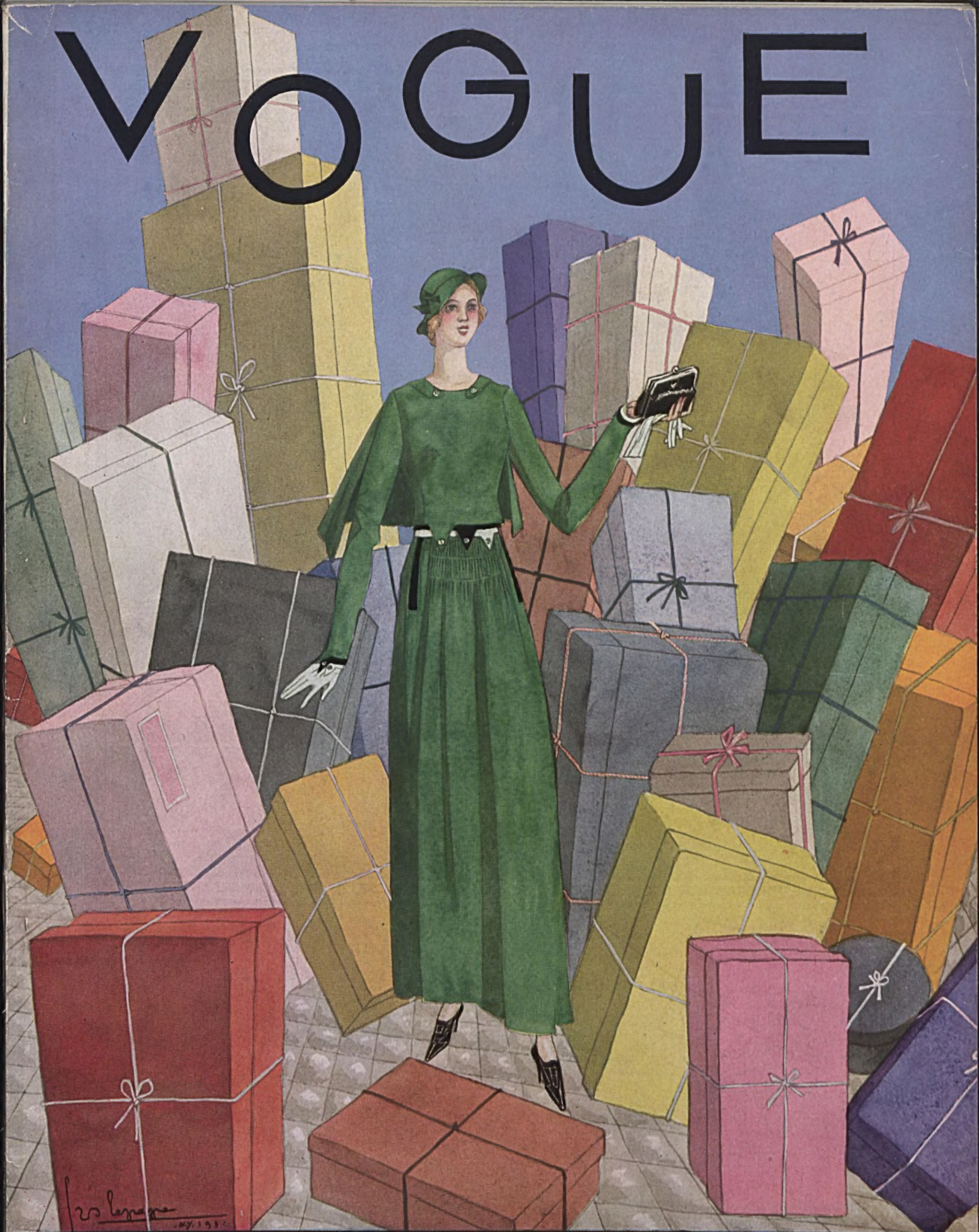


# VOGUE



SPRING SHOPPING

MARCH · 1 · 1932

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PRICE 35 CENTS





© F. W. CO., 1932

When smart shops tell you that Forstmann Woolens are better than other woolens, they mean their colors are more flattering; their quality is finer; they tailor more gracefully, and give longer wear. The difference in the cost of a garment in Forstmann Woolens which brings out all the best points in one's appearance, and inferior substitutes which merely obscure them, is so slight that the substitute is an extravagance. That is why good shops everywhere are again featuring Forstmann Woolens in their newest models.

FORSTMANN



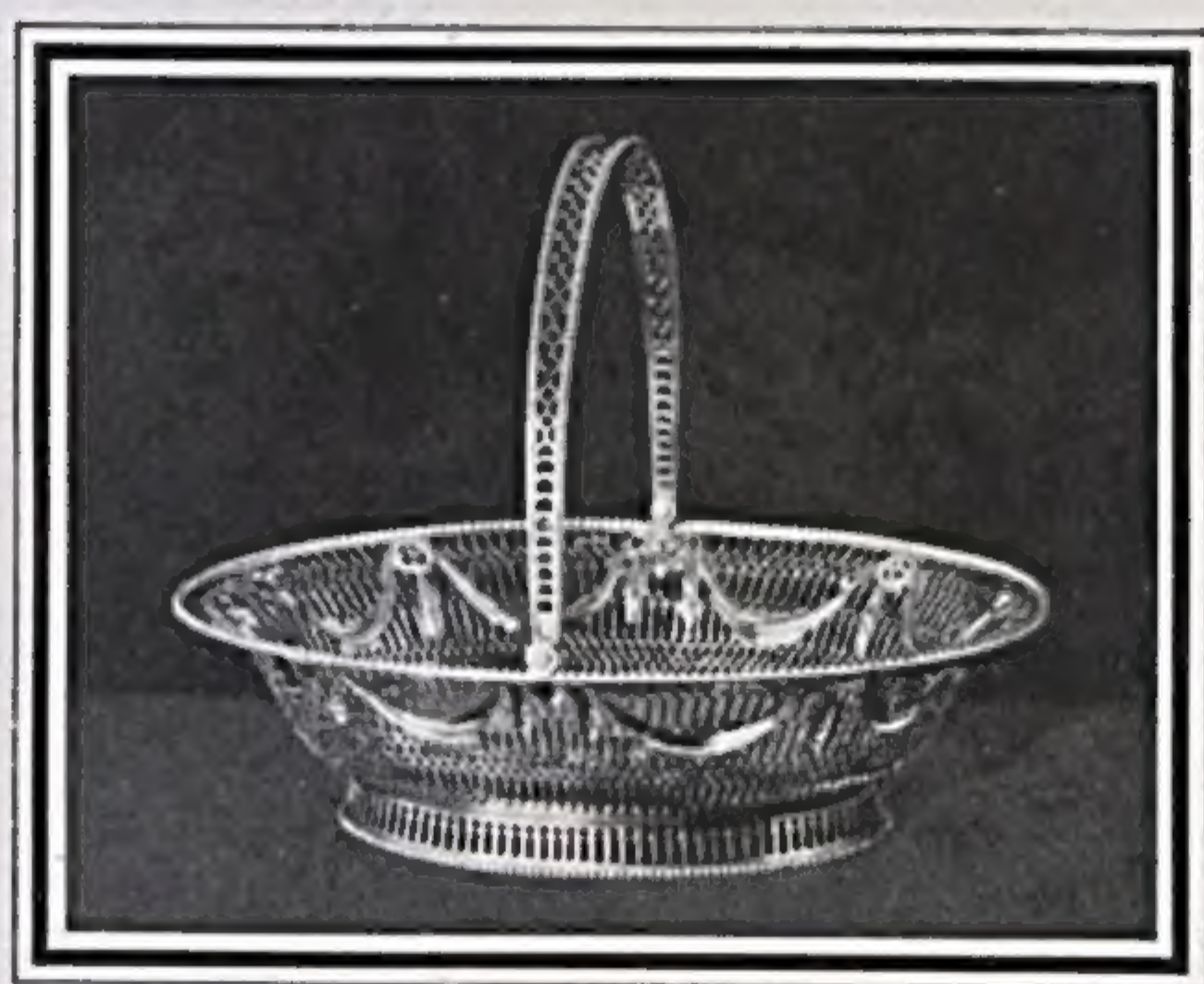
WOOLENS

FORSTMANN WOOLEN CO., PASSAIC, N. J. SALES HEADQUARTERS, JULIUS FORSTMANN CORP., 200 MADISON AVE., N. Y.



# TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



*Antique  
English Silverware*

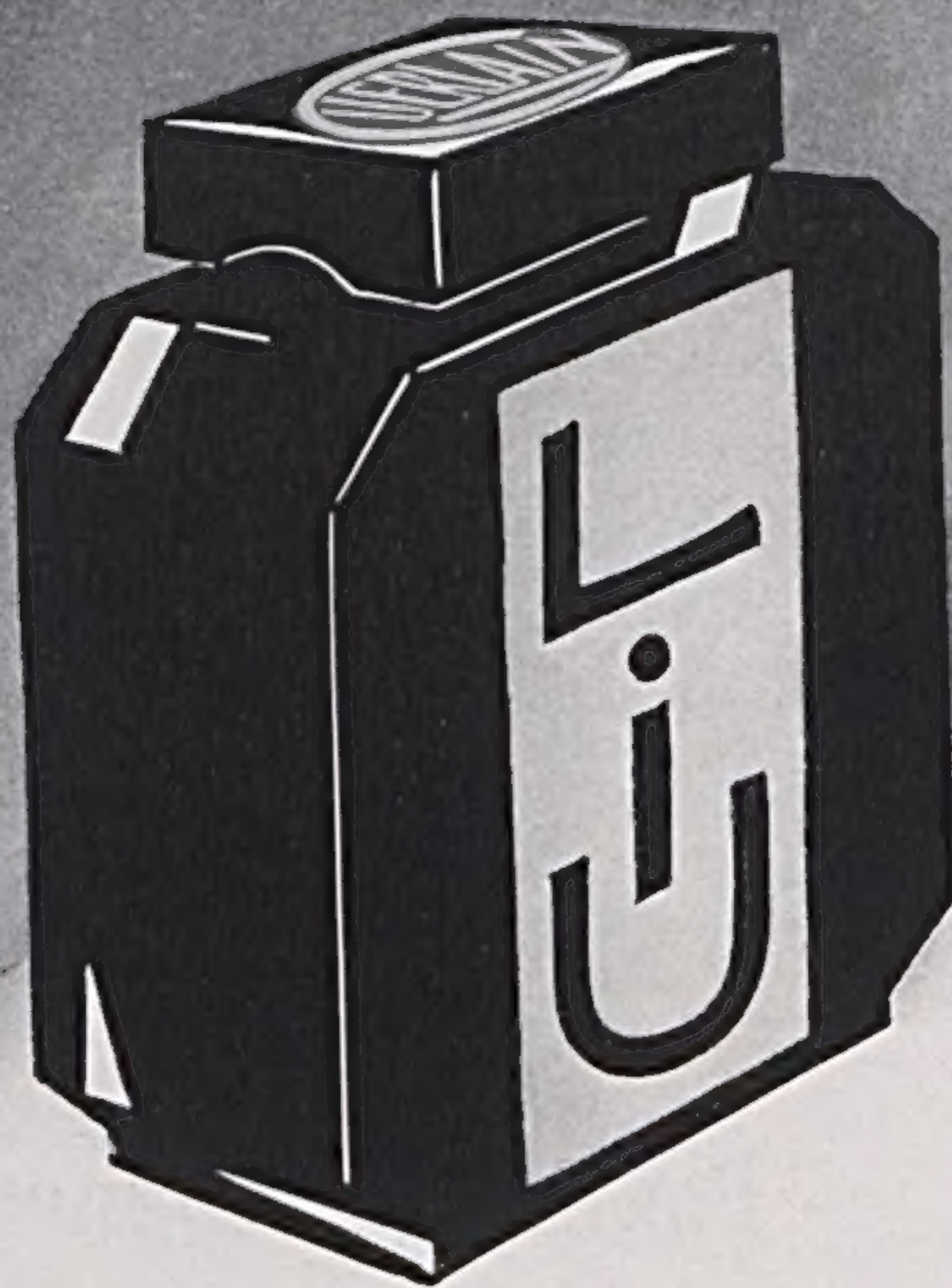
MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

PARIS      LONDON



# GUERLAIN



**The unbroken seal of our bottle is your only guarantee that the perfume is Guerlain's own.**

**GUERLAIN**  
parfumeur  
paris



AQUARELLE SATIN

*an evening gown*

*by*

*Bergdorf Goodman*



*On the Plaza*

BERGDORF  
GOODMAN



Aldo Mario Ermini

Spring-like and delicate in the new aquarelle colors, this slender lily-sheath gown of satin or of heavy crêpe. Observe the natural waist line and the big fluffy flower...both smart notes for spring-time. Just one of the evening gowns of the new mode in the spring collection of Bergdorf Goodman.

FIFTH AVENUE AT 58TH STREET • NEW YORK





## ONE'S "Complexion?"

Fashion moves on. The formal gown displays a slim blaze of *diamante* straps crossing the back. The pyjama is topped only by a colorful handkerchief crossed and tied. One's "complexion" must ignore its former boundary—the chin line—move down, and assume a new velvet loveliness to meet trying demands of these new modes. The true *élégante* acknowledges this need—and takes proper measures. Her complexion soap becomes her bath soap—soothing, caressing, endowing her skin with a natural radiant charm. Pall Mall, of course! Made of selected ingredients and milled by master hands. Frankly, the finest... necessarily expensive... Pall Mall looks the part. In colors, lovely as tinted pearls. Perfumed, with fragrances that whisper of romance. The aristocrat of complexion soaps—for modern bathrooms—for sophisticated hostesses.

# PALL MALL

## THE SOAP OF DISTINCTION

For Sale by Saks-Fifth Avenue, New York; Stern Brothers, New York; Carson Pirie Scott & Co., Chicago; The J. L. Hudson Co., Detroit; The Halle Bros. Co., Cleveland; E. T. Slattery Co., Boston; Kaufmann's, Pittsburgh; Woodward & Lothrop, Washington, D. C.; H. & S. Pogue Co., Cincinnati; The Rike-Kumler Co., Dayton; L. S. Ayres & Co., Indianapolis; The Stewart Dry Goods Co., Inc., Louisville; J. W. Robinson Co., Los Angeles... and other exclusive shops everywhere.

If Rembrandt, that master of color, were planning the scheme of this bath, he would ask no greater inspiration than the pearl-like tints of Pall Mall Soaps. Once you see these luxurious

soaps, you will declare them charming—and inspiring, too. The stamp of chic for the modern bathroom ensemble.

A SOAP  
for the  
BATHROOM  
COLOR  
ENSEMBLE



Pall Mall *Savon Cheri*  
in three scents and colors.  
Large oval bath cake,  
\$1.00 the box of three.

Pall Mall *Savon Chic*  
in three scents and colors.  
Toilet size cake,  
\$1.00 the box of four.

PALL MALL INTERNATIONALE  
509 Fifth Avenue New York







Von Horn

**SUITED FOR SPRING . . .** Softly trimmed for town . . . trimly soft for sports, these new spring jacket suits. She at the left wears ribbed georgette with lingerie touches of matched Irish lace. Copenhagen, light navy, green, beige, black . . . \$35 She on the right wears tweed-knit in a subtle diagonal pattern. Great coin dots are embroidered on the soft bow at the neck. Copenhagen, light navy, beige, coral, green . . . \$29.50  
CREATED AND DISTRIBUTED IN THE U. S. BY WILKIN-MALITO, INC., 500 SEVENTH AVENUE, NEW YORK CITY, AND IN CANADA BY GOULD-SAMUEL & CO., LTD., MONTREAL. SOLD BY ALL GOLFLEX DEALERS. FEATURED BY

**GOLFLEX**

• **THE TAILORED WOMAN**  
632 Fifth Avenue, New York  
750 North Michigan Avenue, Chicago





SYMPHONIE is called a mystery powder because it miraculously brings new beauty to every skin! And because it goes on like a light powder and stays on like a heavy powder . . . melting into your skin instead of merely masking it! SYMPHONIE assures you that smart, new, *natural* look . . . a satiny surface with real flesh-tones showing through. This letter from Brookline, Mass., describes a typical SYMPHONIE experience:

\*"I just want you to know that I have used almost every brand of face powder, including my own personally blended powder, but not one of them can compare with SYMPHONIE. Really, it is the most satisfying and the most flattering powder I have ever used!"

*\*Name and address on request.*

## SYMPHONIE IS ON DISPLAY

New York City: Saks—Fifth Avenue • John Wanamaker • Stern Brothers  
Lord & Taylor • Franklin Simon and Co., Inc. • Gimbel Brothers, Inc.  
B. Altman & Co. • Arnold, Constable & Co., Inc. • Bloomingdale Bros.  
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BORABAUGH-PAXTON DRY GOODS Co.

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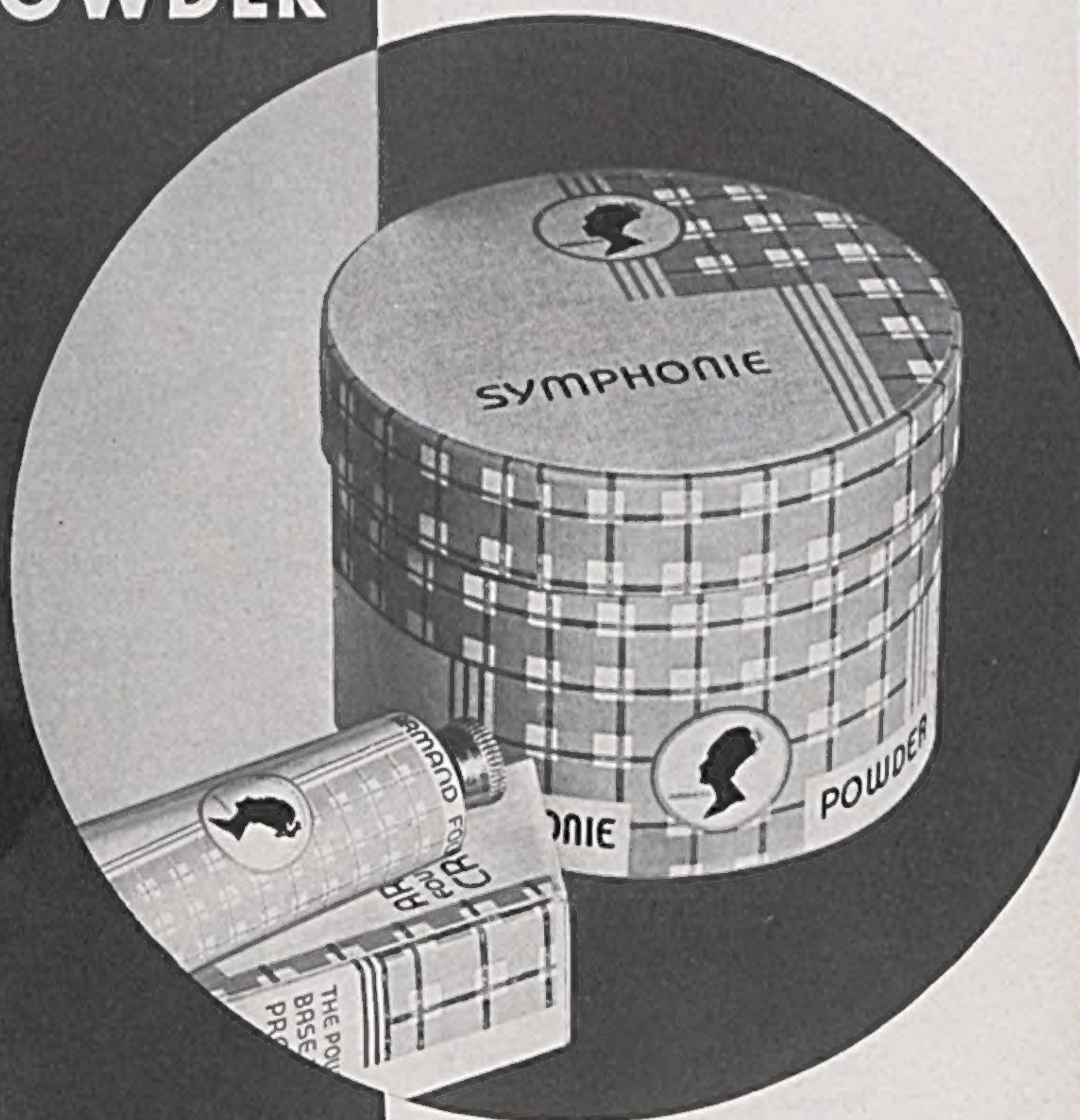
Everett, Washington  
THE GRAND LEADER DRY GOODS Co.  
RUMBAUGH'S

# Symphonie

—THE "MYSTERY" FACE



# PUT IT ON! THAT'S THE PROOF OF SYMPHONIE ...THE NEW "MYSTERY" POWDER



SYMPHONIE Powder, \$1, packaged with sample of new Armand Foundation Cream. A different powder base. Never lets "shine" reappear.

## AND APPROVED BY THESE FINE STORES

- |  |   |   |   |  |
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| Fargo, North Dakota<br>HERBST DEPT. STORE CO.  | Kansas City, Missouri<br>THE JONES STORE COMPANY<br>JOHN TAYLOR DRY GOODS CO.                                 | Oklahoma City, Oklahoma<br>KERR DRY GOODS CO.<br>BORABAUGH-BROWN DRY GOODS CO.  | Salt Lake City, Utah<br>THE PARIS CO.   | Tacoma, Washington<br>RHODES BROTHERS<br>THE FISHER COMPANY<br>THE PEOPLES STORE CO. |
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| Hutchinson, Kansas<br>BORABAUGH-WILEY DRY GOODS CO.  | Minneapolis, Minnesota<br>THE DAYTON COMPANY<br>L. S. DONALDSON CO.   | Racine, Wisconsin<br>ZAHM DRY GOODS CO.   | St. Louis, Missouri<br>FAMOUS-BARR CO.<br>STIX, BAER & FULLER CO.   | Edmonton, Alta.<br>THE T. EATON CO. LTD.   |
| Indianapolis, Indiana<br>H. P. WASSON & COMPANY  | New Orleans, Louisiana<br>D. H. HOLMES COMPANY, LTD.  | Rochester, New York<br>MCCURDY & COMPANY  | St. Paul, Minnesota<br>THE GOLDEN RULE<br>THE EMPORIUM  | Regina, Sask.<br>THE T. EATON CO. LTD.   |
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| Jamestown, New York<br>THE ABRAHAMSON-BIGELOW CO.  |   | Salina, Kansas<br>STIEFEL BROS. & CO.   |   | St. John's, N. B., Canada<br>MANCHESTER ROBERTSON ALLISON, LTD.                      |
| Joplin, Missouri<br>THE CHRISTMAN DRY GOODS CO.<br>THE NEWMAN MERCANTILE CO.                               |   |   |   | Toronto, Canada<br>THE ROBERT SIMPSON COMPANY<br>THE T. EATON CO. LTD.               |
|  |   |   |   | Victoria, B. C.<br>HUDSON'S BAY CO. LTD.   |
|  |   |   |   | Winnipeg, Manitoba<br>THE T. EATON CO. LTD.  |

AND AT ALL THE BETTER PHARMACIES IN THE UNITED STATES AND CANADA

POWDER—IT BRINGS NEW BEAUTY TO EVERY SKIN!



*Here are a few shops where  
the smart new Knox Hats  
may be obtained*

B. Altman & Co., New York City  
The J. L. Hudson Co., Detroit  
Halle Bros. Co., Cleveland  
Halle Bros. Co., Canton, Ohio  
Halle Bros. Co., Warren, Pa.  
Halle Bros. Co., Mansfield, Ohio  
Fowler Dick Walker Co.,  
Binghamton, N.Y.  
O'Malley Shop, Syracuse  
Sage Allen & Co., Hartford, Conn.  
Ed Malley Co., New Haven, Conn.  
The Sports Shop, New London  
Frank W. Delano & Co., Boston  
A. E. Brady Co., Inc.,  
Brockton, Mass.  
Raleigh Haberdasher, Washington  
Gimbel Brothers, Philadelphia  
Bowman & Co., Harrisburg, Pa.  
McCreery & Co., Pittsburgh  
Stix, Baer & Fuller Co., St. Louis  
Emery Bird Thayer & Co.,  
Kansas City, Mo.  
John T. Shayne & Co., Chicago  
The Young Quinlan Co.,  
Minneapolis  
Daniels & Fisher Stores Co., Denver  
Goldwater Mercantile Co.,  
Phoenix, Ariz.  
Grey Shop, Reno, Nevada  
Makoff's, Salt Lake City  
Haddad, Spokane, Wash.  
Graham's, Tacoma, Wash.  
J. W. Robinson Co., Los Angeles  
Flornina Shop, Pasadena, Cal.  
Mrs. Geo. R. Baker, Stockton, Cal.  
Dorothy Shoppe, Long Beach, Cal.  
Levy Brothers, San Mateo, Cal.  
Allen's Hat Shop, Santa Barbara  
Sanger Bros. Inc., Dallas, Tex.  
Josephine Theis, Austin, Tex.  
Popular Dry Goods, El Paso, Tex.  
Levy Bros. Dry Goods Co., Houston  
Krauss Millinery, New Orleans  
D.H. Holmes Co. Ltd., New Orleans  
John Gerber Co., Memphis  
Cora Owens, Jackson, Tenn.  
Anderson Dulin & Varnell  
Knoxville, Tenn.  
Jacobs & Levy, Richmond, Va.  
Marion Elizabeth Shop  
Charleston, S. C.  
Davison-Paxon Co., Atlanta  
Sport Shop, Albany, Ga.  
Elizabethan Shoppe,  
Montgomery, Ala.

*and at the Knox Women's Shops, New  
York, San Francisco and Seattle*



\*Reg. U.S. Pat. Off.



*Sketches by Thelma Mortimer*



*Hat shown in profile at top right*

A Coal Scuttle brim and sloped crown of Coeur  
de Fleur straw. Cire ribbon trim. . . \$15

*Hat illustrated above*

Draped toque of Coeur de Fleur straw and in-  
terweaving of visca and silk floss. Ostrich  
pom-pom. . . . . \$12.50

*The "Vagabond\*" shown at the left  
...a chummy, versatile little felt hat  
that can be worn turned up or down  
just about anywhere, is priced happily  
at only \$5 and comes in Black, Brown,  
Camel Beige, Mocha, Avocado Green,  
Paris Taxi Red, Guardsman Blue,  
Olympic Blue, Navy and Cornflower.*

*Headsizes 21 to 23½*



## *The Easter Mode comes in "HEAD FIRST"*

Wherever you are, in town or hamlet, you'll be thrilled to know that Knox hats, fashioned with all the finesse that has long made this enviable label famous...may be purchased at the thriftiest prices in years. Awaiting you at your own local shop where Knox hats are sold is a most delectable collection of Spring bonnets translated from the French as only Knox knows how!

. . . . .

If you want a "Vagabond\*" and there is no Knox women's agency in your city write directly to the Knox Hat Co., 711 Fifth Avenue, New York, enclosing check for \$5 together with headsize and color desired and we will send to you within forty-eight hours. P. S. Many women buy several.

**THE KNOX HAT COMPANY**  
711 FIFTH AVENUE • NEW YORK, N. Y.





The Aristocrat of Knitted Wear



IN the spirit of the Spring Season comes this three-piece suit by Marinette, the latest and most exclusive style note. Jacket and skirt of the new "Mar-Pulle" knitted fabric (original with Marinette). Made of finest French spun worsted yarn. Blouse of fine pique. The bolero, figure-fitting type which has captured the fashion spotlight, has a wide variety of uses and its unusual smartness has rapidly spread its popularity to the many style centers here and abroad.

The smartness and comfort of this frock is typical of the many one- two- and three-piece creations designed by Marinette ranging in price from \$16.50 to \$65.00. The model shown here, offered in many popular color combinations, is priced at about \$18.50.

Sold by Marinette Dealers everywhere. Write for the name of the Marinette store in your city.

# MARINETTE FROCKS

MARINETTE KNITTING MILLS  
MARINETTE ~ WISCONSIN





Smart new Printzess Coats—clever new Printzess Suits—at lower prices than you've seen for years! Isn't that exciting news in these not-so-exciting times? But price, alone, does not make value. So every Printzess Garment—even the least expensive—has the famous individual styling, unsurpassed fit and unvarying quality. Try these on at a leading store in your community. They include "Travelures" for sport and travel as well as "Petites" for short figures. Be sure to look for the label! It is your identification of genuine Printzess value. New low prices, \$16.50 to \$69.50. The Printz-Biederman Co., Cleveland . . . New York.



**Printzess**  
COATS AND SUITS



TAILORED DOWN TO THE  
LATTICED DETAIL



*Fashion is trimmed down for a tailored Spring—down to the last feminine detail. And on this slim EVON oxford the detail is very new—of French extraction—a lattice design that gives vent to the feeling of openness, characteristic of the cross-bar effects of the new woolens. Dapper brown, blue or black kid \$9. Write for our booklet of styles.*

WALK · OVER

510 FIFTH AVENUE, NEW YORK  
AND AT WALK-OVER STORES THROUGHOUT THE COUNTRY  
Paris: 21 Boulevard Des Capucines London: 372 Oxford St., W.1



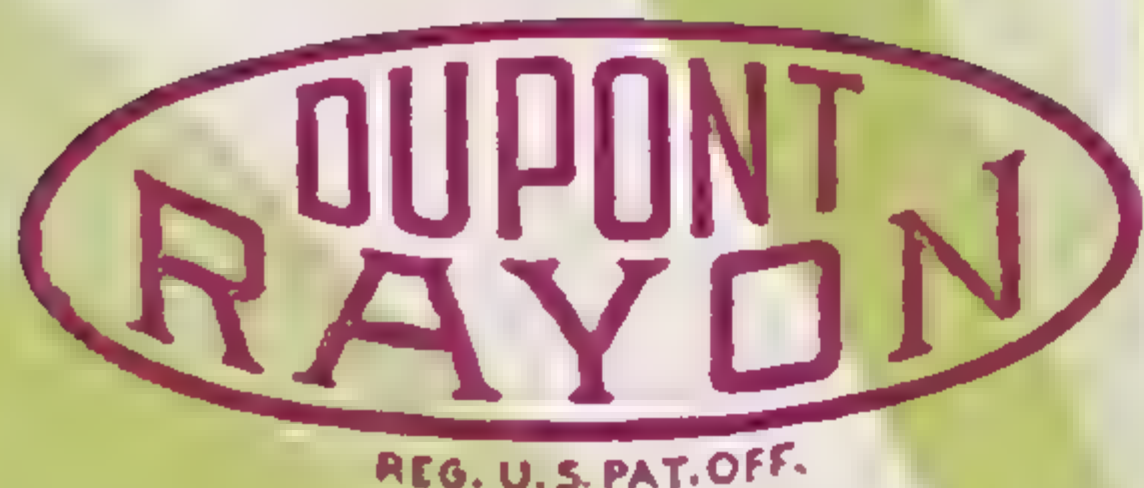


*Peck & Peck*

## BUDS IN DU PONT RAYON AND SILK



**ROUGHHELLA** — A CRINKLE CREPE ☆ **SURADU** — A DIAGONAL RIB  
Nette, trim, no frippery! That's what Peck's Good Girls (even at 60 their figures are trim) will like about these buds. Under first town coat . . . for an early country . . . they are a bright nod to Spring. Pastels for later, when the sun means business. *Left*—Roughella in Peck's button-high-button-low frock with a snug-around sash, \$29.50. *Seated*—Long sleeves and a bowed neckline in Suradu, \$25. *Right*—Suradu cut on a slimming bias that trims pounds from hips, \$25. *Colors*: royal blue, yellow red, char-treuse, and pastels in sizes 14 to 20. Mail orders to Peck & Peck, Fifth Avenue, New York; Chicago, Boston, Detroit, St. Louis, Philadelphia.



Du Pont Rayon Company, 350 Fifth Avenue, New York

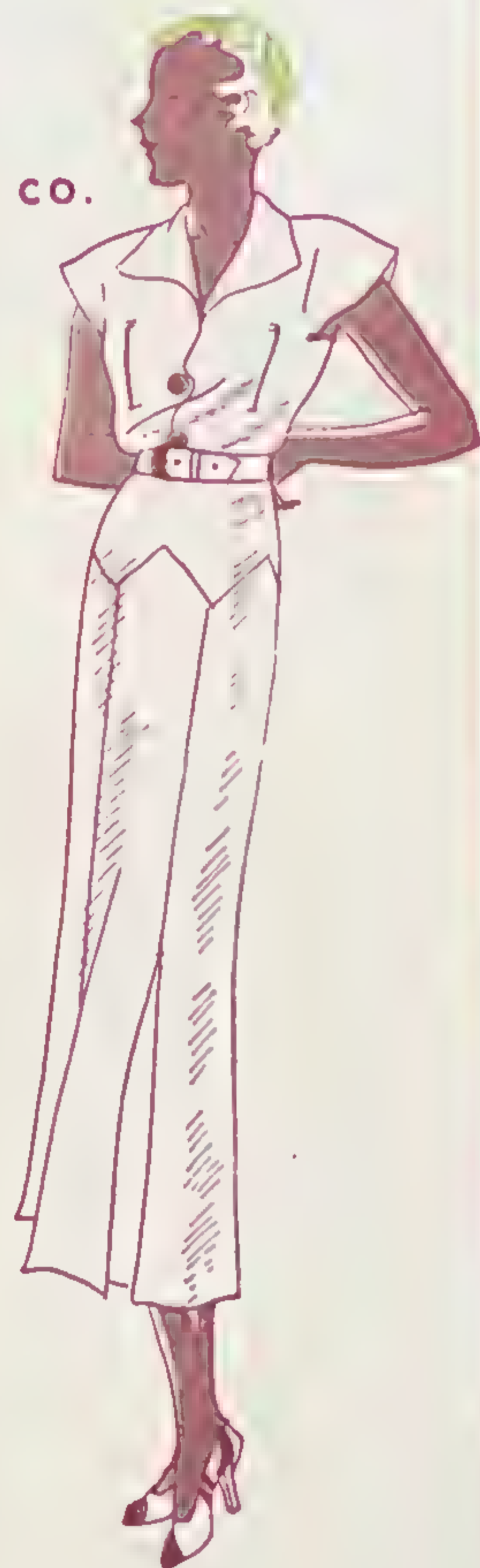




**1** DELMAN, INC.

PICKING THE PLUMS IN DU PONT RAYON

**2** I. MAGNIN & CO.



**3** NEIMAN-MARCUS CO.



VAN RAALTE

**4**



**5** TAILORED WOMAN, INC.

FROM FIVE SMART SHOPS



Du Pont Rayon Company, 350 Fifth Avenue, New York

**1** THREE tips from the man who turns out the grandest shoes west of the Atlantic. All are in pebbly Biarritz of Du Pont Rayon. *Top*—Eton, a T-strap for tea time—\$16.50. *Center*—Phyllis, a pump with leather clip cut-out—\$14.50. *Bottom*—A 3-strap for walking—\$16.50. Pastels; white to tint. Delman, Inc. New York

**2** HERE'S a bit of deck news in Crepe Biarritz... a Du Pont Rayon and silk! Really, it's the sort of thing you'd wear all day. Observe its pea-jacket pockets, trim hips, divine little sleeves, brown wood buttons and buckle for chic color contrast. Sizes 12-20 in yellow, pink, blue or white. I. Magnin San Francisco

**3** A GOLF dress that knows its courses—comes in Bour-ette, a rustic soft éponge of Du Pont Rayon and cotton. Such a cool combination. Everything trim... everything to help your swing... deep inverted pleat in back of blouse and one in the skirt. Sizes 14-20 in white or orange—\$19.50. Neiman-Marcus Co., Dallas

**4** NOT a living tuck or pucker mars the skin fit... the pointed, unrippled line of this new Slen-Dare. See how the new double-V arrangement below the hips does the trick. And it feels satin-soft made of Du Pont Rayon. Ask for Slen-Dares... Singlettes or panties... at your better shops. Van Raalte New York

**5** FASHION'S passion is for unusual weaves trimly tailored. Boura Basque, checked to look embroidered, is perfect this way. Here trimness adds a chalky red suede belt that twists and retwists, and a drop shoulder. Sizes 12-20 in white or pastel, screen checked in black. \$28.50. Tailored Woman, New York





# Down with FALSE HOSIERY ECONOMY

*H*UMMING BIRDS put a cheerful note into the first-of-the-month bills. Humming Bird Hose are designed for the style minded and priced for those who have *budget* restrictions. They keep a clear course between the extreme frailty of hose in the higher price range and the sleaziness and coarseness which mark the "bargain seeker's" choice.

Perhaps no words of ours could tell you as much about the excellent style and real honest worth of Humming Bird Hose as the following simple fact:

"During the past unusual year, more of these fine stockings have been purchased, at regular established prices, than at any time in Humming Bird's history."

Picot-edge Chiffons and Service Weights, from \$1 to \$1.95, in stores of the better class everywhere.

## Humming Bird

### FULL FASHIONED HOSIERY



# The Allure of Shagmoor



A new spring coat of simple distinction... in white, or a choice of exquisite colors, collared in white fox dyed to harmonize.

The fine tailoring in Shagmoor coats is inimitable. Like art, it cannot be copied without losing the touch of the master who created it. You *feel* this the moment you slip into a Shagmoor. That is why a coat patterned after Shagmoor is but a poor substitute for the original; it lacks inspiration, cut, character.

The attractive fabrics from which Shagmoor coats are made are exclusive with Shagmoor.



Booklet of the new season's models for town, country and travel, has been prepared for you... Linder Bros., Inc. (The House of Shagmoor)  
512 Seventh Avenue, New York. In Canada: 423 Mayor Street, Sommer Building, Montreal, Quebec.





The Face Powder worthy of  
America's most Beautiful Women



# CHRYSLER

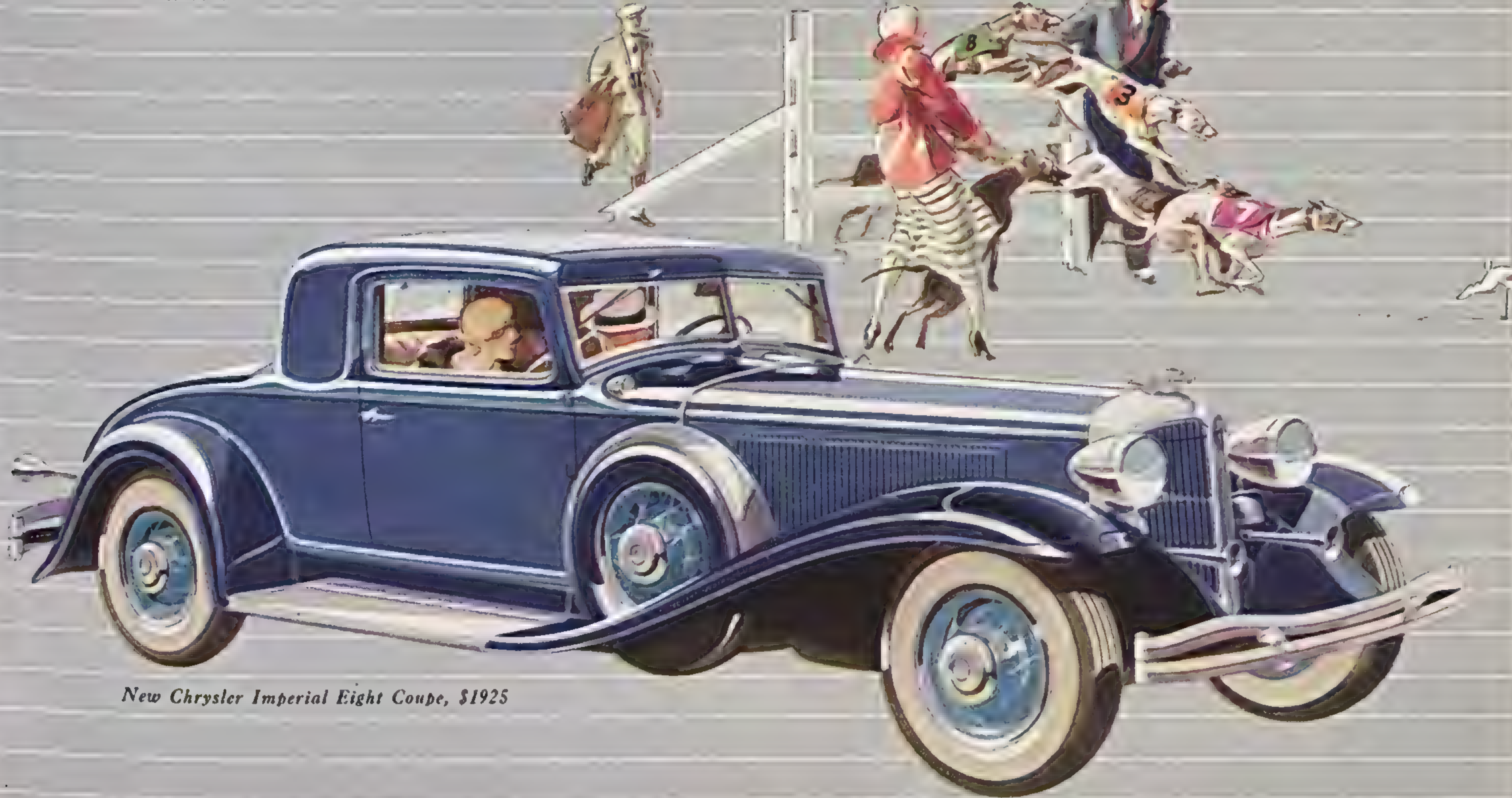
with patented *FLOATING POWER*

AUTOMATIC CLUTCH • SILENT GEAR SELECTOR • FREE

WHEELING • INTERNAL HYDRAULIC BRAKES

ALL-STEEL BODY • OILITE SQUEAK-PROOF SPRINGS

DOUBLE-DROP GIRDER-TRUSS FRAME



New Chrysler Imperial Eight Coupe, \$1925

## Two New Chrysler Imperial Eights

*TODAY is Chrysler Day in the Field of the Finest Motor Cars*

1932 brings four lines of new Chrysler cars, *all with Floating Power*, including two new Chrysler Imperial Eights—magnificent cars with incredibly smooth, soft, silent performance . . . with low, smart, fleet appearance . . . with outstanding luxury.

There is a standard Chrysler Imperial Eight with a wheelbase of 135 inches and a 125-horsepower engine—and a Chrysler Imperial Custom Eight with a wheelbase of 146 inches.

Besides *FLOATING POWER*, the greatest engineering development of modern times—there is a new Chrysler Automatic Clutch, a Silent Gear

Selector and an entirely separate Free Wheeling unit. You don't have to touch the clutch pedal when starting from a standstill, or changing gears, or even when using reverse. You move the lever freely into place in any direction, at any car speed, with *no more effort than moving a lead pencil*.

Chrysler's self-equalizing Hydraulic Brakes now have new Centrifuse brake drums. Steel drums with cast-iron linings—the steel and iron permanently fused together—giving multiplied efficiency, safety and long life.

A new Double-Drop Girder-Truss Frame of tremendous strength forms a rigid distortion-proof foundation for the car body.

New patented Oilite Squeak-Proof Springs give a softer, more rest-

ful ride—and what's more, have the great advantages of *never* squeaking and *never* needing lubrication.

*Great engineering—great results—great cars. Breath-taking performance!*

We invite every motorist who wants the utmost in luxurious travel to drive one of these new Chrysler Imperial Eights and learn the remarkable results of all these new engineering developments.

*A new Chrysler Six, five body models, \$885 to \$935 (Automatic Clutch and Oilite Squeak-Proof Springs on all Sixes at slight extra cost); a new Chrysler Eight, four body models, \$1435 to \$1535; a new Chrysler Imperial Eight, two body models, \$1925 to \$1945; a new Chrysler Imperial Custom Eight, six body models, \$2895 to \$3595. F. O. B. Factory. Duplate Safety Plate Glass obtainable on all models at slight extra cost.*





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FURNITURE BY ROBERT W. IRWIN CO.—COOPER-WILLIAMS, INC.

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Perhaps you have always thought of Wamsutta as just the most deliciously smooth and luxurious sheets and pillow cases, with their lighter weight and longer wear as added recommendations from the point of view of thrift.

Now think of them as part of the color scheme of your bedroom and see how beautifully you can combine them with the loveliest of blankets. All the newest pastel tints of Wamsutta Sheets and North Star Blankets have been chosen by the same stylist to harmonize in both matching and contrasting color combinations.

You will usually find Wamsutta Sheets and North Star Blankets in the same departments, and an even wider range of shades than those shown on this page.

(Wamsutta Sheets, by the way, are selling at the lowest prices in fourteen years . . . in all styles of colored hems and solid colors as well as in plain white.)

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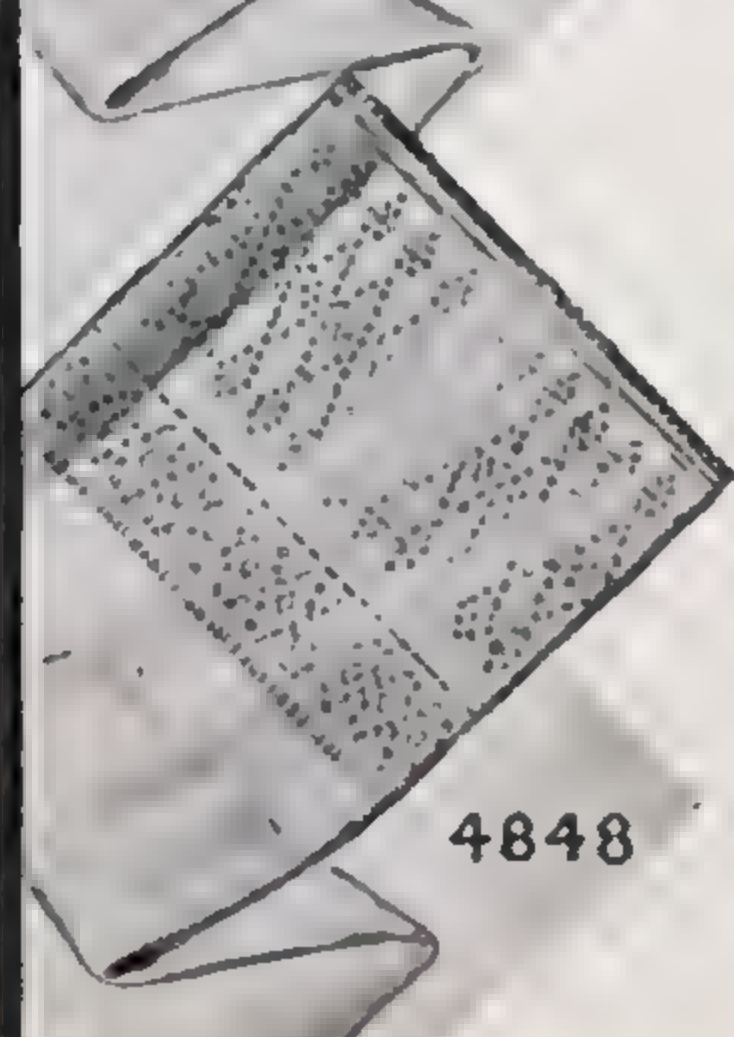
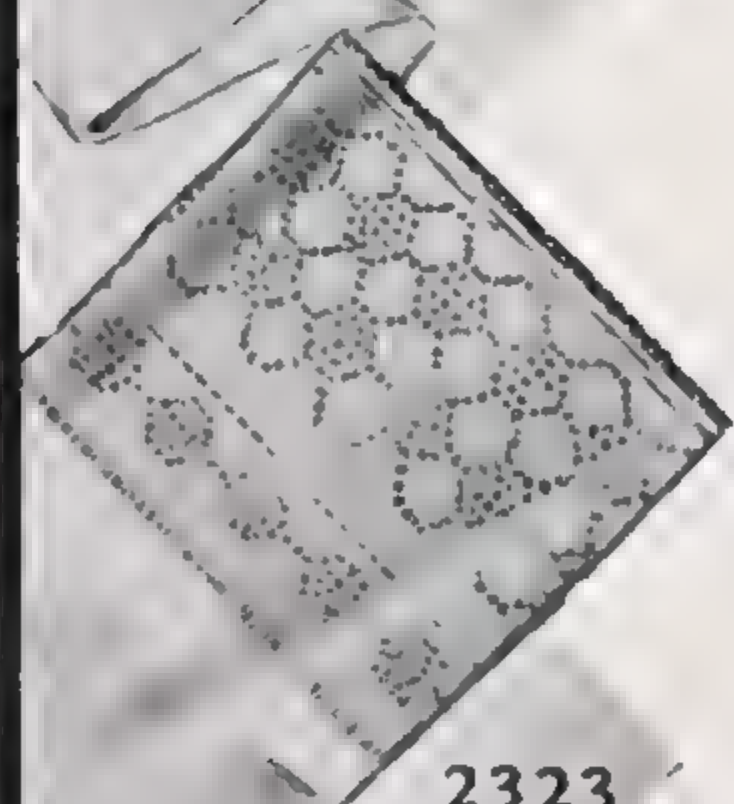
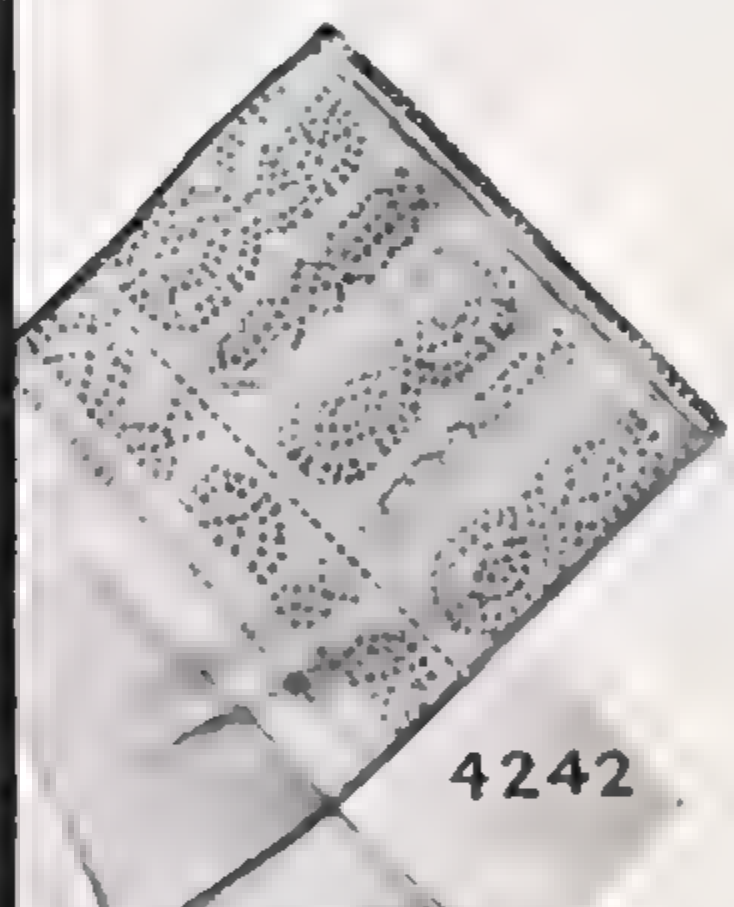
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DOING FANCY FRIVOLOUS THINGS

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Rollins Lace Tops  
priced \$1.00 to \$1.95



● As you might have guessed—it was Rollins who originated the lace idea in stockings and who really made something of it.

Four quite different lace top designs and two all-over lace effects from which to pick and choose—though, heaven knows, it takes a woman of will to resist a single one of them.

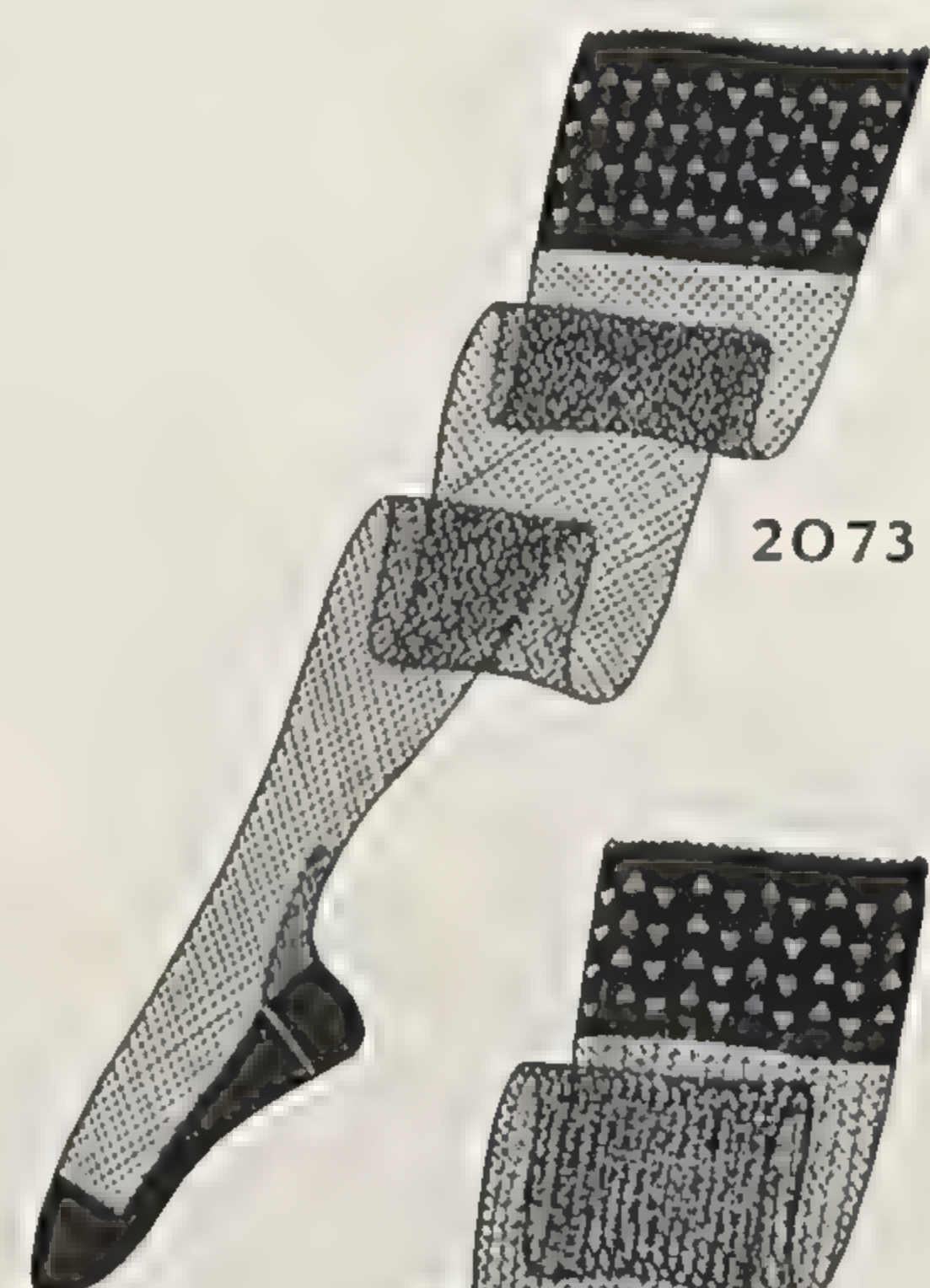
This world's *first* and only complete collection of lace hosiery is sure to leave you utterly defenseless. Give in. Let things take their course.

Here, in Rollins, you can afford to play lavish with lace tops and meshes—and no extravagance committed! Every pair is a sound investment in the business of keeping up the well-known smart appearance.

Inexpensive in the first place, and their economy positively grows on you—for the Rollins Runstop, a dainty red line at the hem, is the never-failing deadline for garter runs.

● New shades almost before they get on the boat.

Be positive about your costume color harmony. Shades of Rollins Hosiery make you so. Four of the newest, to blend correctly with this season's primary wardrobe colors, are: Sunbeige, Noontime, Allegresse and Sandwhite. Look them over—over the Rollins Hosiery counter—at any of the better shops.



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● Rollins Mesh and all-over lace effects  
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# SCANTIES

REG U.S. PAT. OFF.

by *Model*

Fling away your excess underthings! To have that smooth, unbroken line—that stylish accentuation of every graceful curve—that luxurious freedom, wear Scanties and a dress that's all!

Eight scant ounces of smart luxury moulds the bust, cinches the waist and fashions the figure into the modern mode.

Not every four piece garment is a Scanties. Now smart women can look for this tag on the shoulder strap and be sure they are buying the only original and genuine Scanties. To look your best yet wear the least LOOK for this Tag!

Style illustrated 600 of exquisite Skinner's Satin, in pink, white and peach with bust of fine jersey, and crepe de chine lace trimmed panties. Price \$10.50. For sale at all leading stores.

*Model Brassière Co.*  
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is the  
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Look for this transparent  
identification tag on the shoul-  
der strap of Scanties which is  
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Agnes  
Forrell





There's news in the March wind ...intriguing fabric surfaces, breath-taking colors. Silks look like wool ...wools like silk...and the opera pump Gilda is to wear with both, in that casual "all-day" way. It's most dignified... with just that adorable little touch of swirling tongue.



Pompey is high-hat sporting. It's in an awfully new "shaggy" suede-like leather called Briar Hide. The toe is unlined and soft.

Yvette, the sandal oxford, is a nice combining both of design and color. And there is the beautiful molding of high Peacock arch and slender heel.



*"Hide them under the table if you will- but not for an instant shall I forget those provocative little feet."*

# PEACOCK SHOES

You will find most Peacock Shoes priced from \$10 to \$12.50





# VOGUE PATTERN SERVICE

If you are accustomed to making your clothes or having them made, you know that there are patterns and patterns. The better the pattern, the better the dress.

You spend many dollars on your materials. Is it not good economy to spend a few extra pennies for your pattern? Vogue Patterns are a bit more expensive—and a lot more economical. Those few extra cents constitute style-insurance, without which even finest fabric and most skillful sewing count for nothing. It takes a Vogue Pattern to make a "Vogue" dress.

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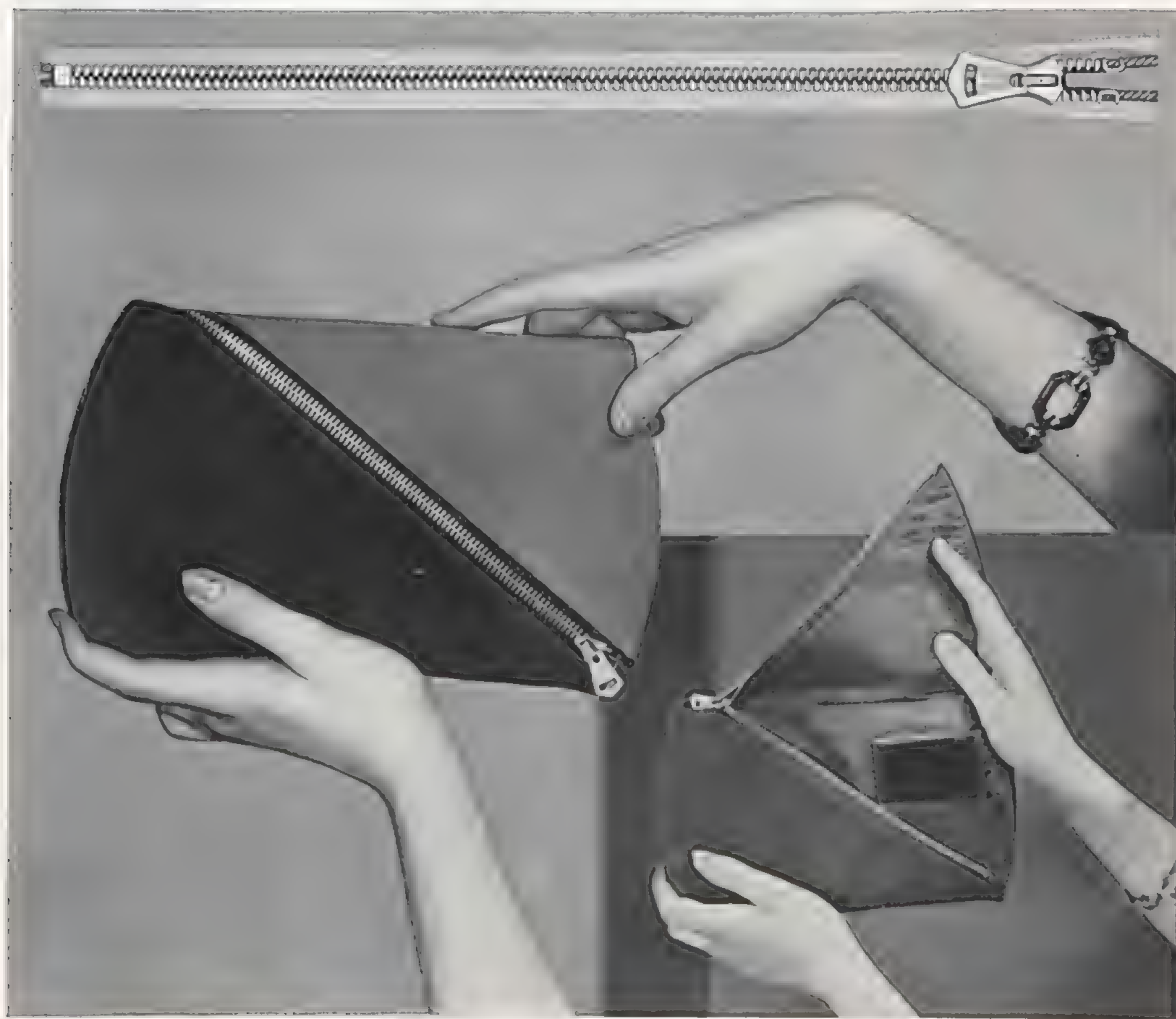
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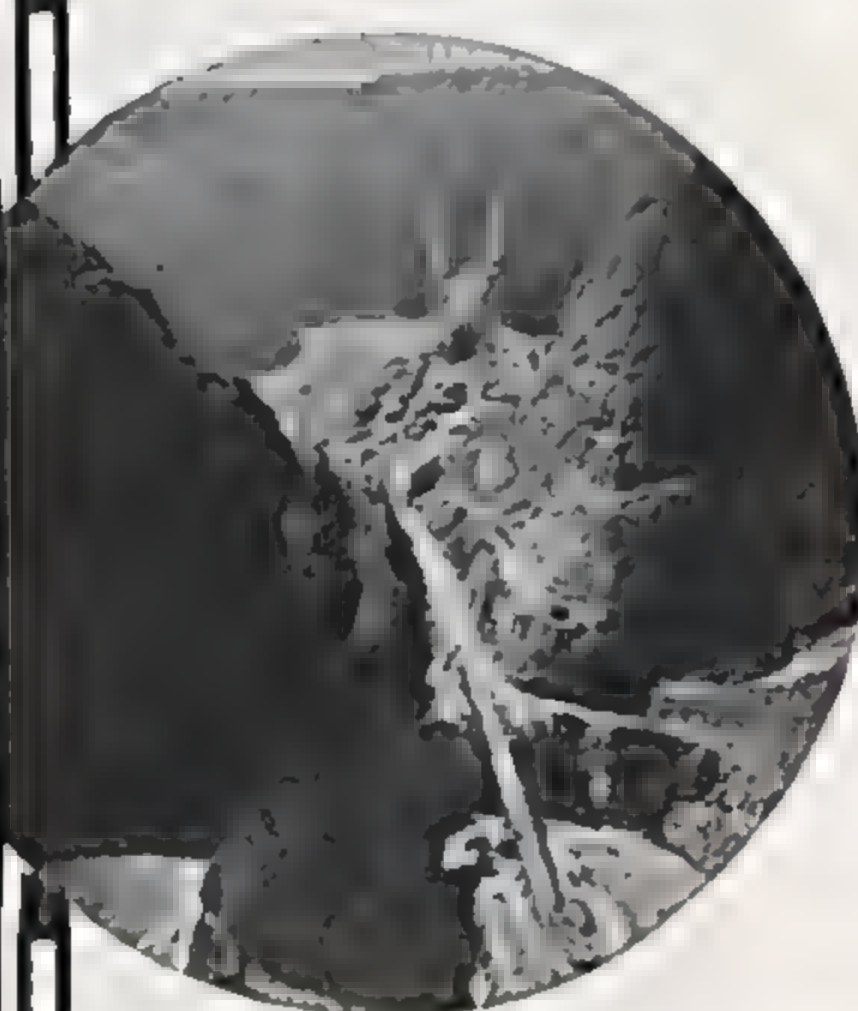
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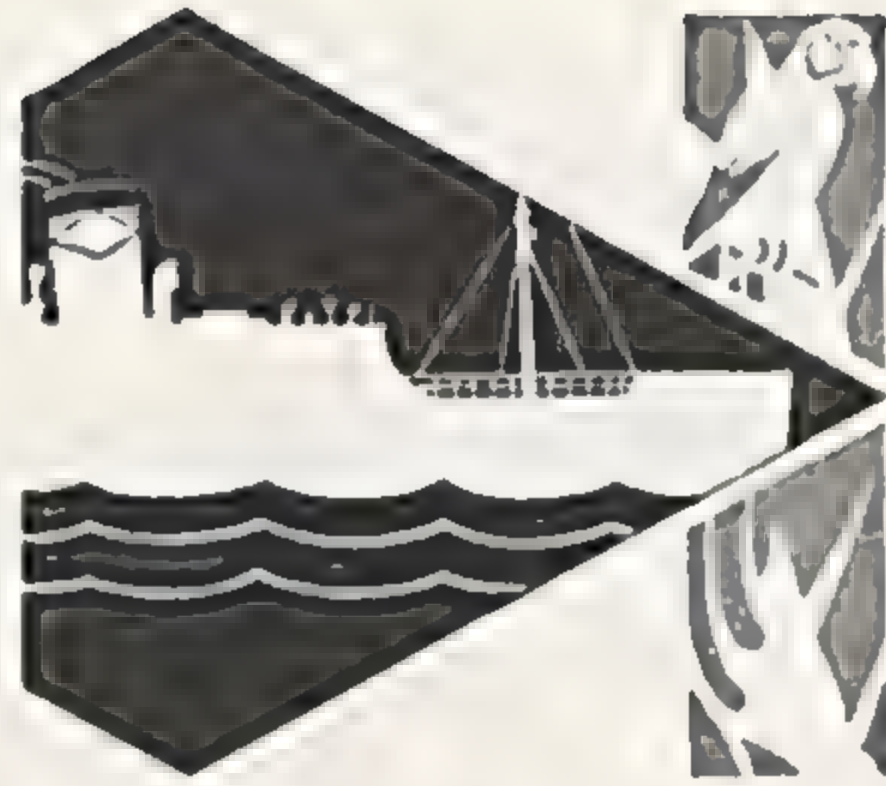
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5892	.50
5895	.25
5898	.75
5908	.75
5910	.50
5916	.75
5917	.50
5923	.25
5924	.50
5925	.75
5926	.25
5927	.75
5928	.75
5929	.75
5930	.75
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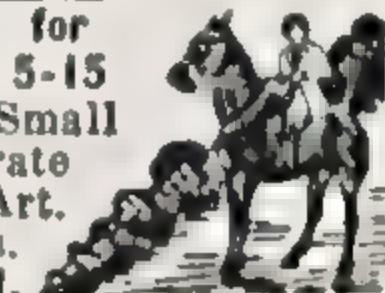
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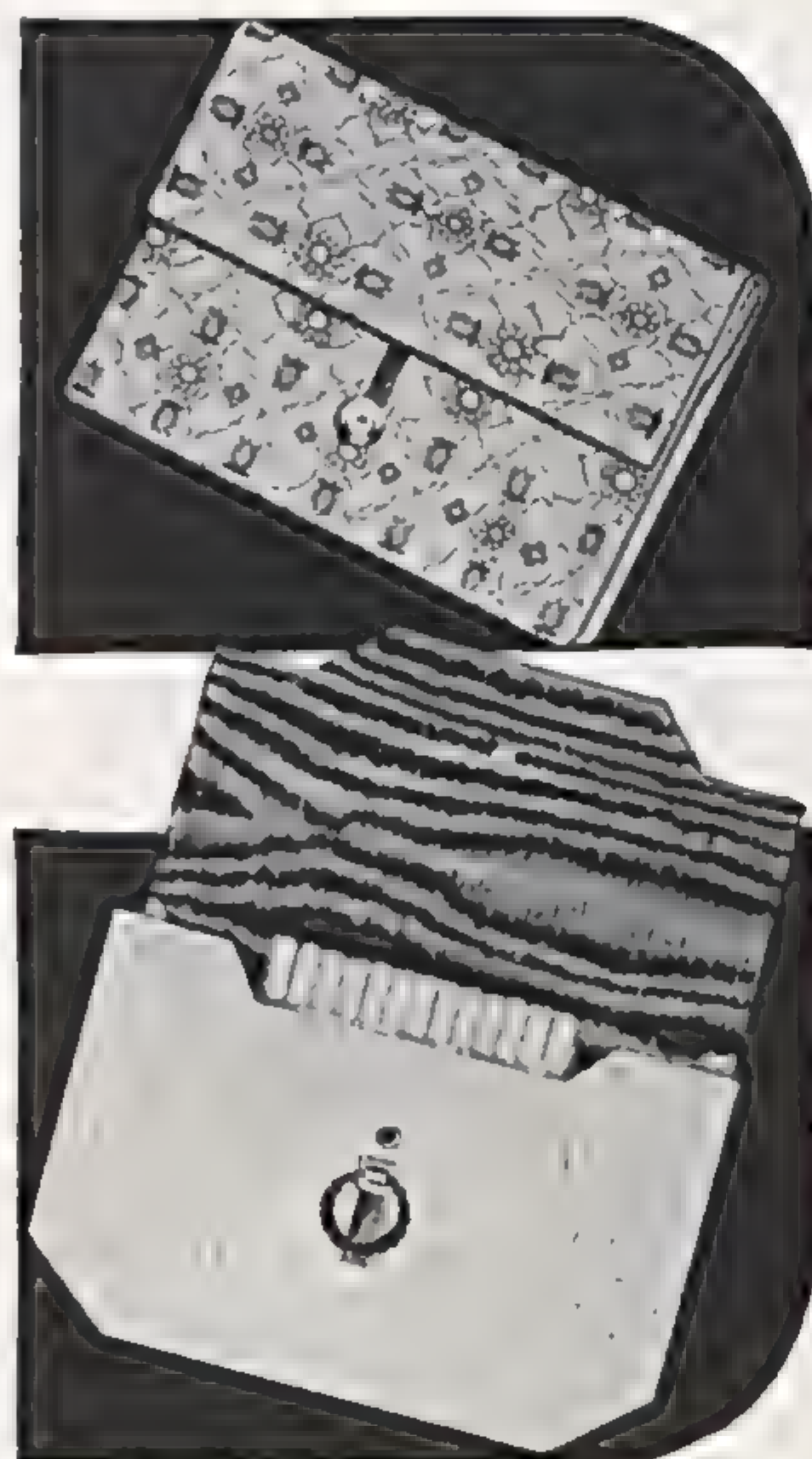
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**Bullock**—On January 14, to Mr. and Mrs. H. Ridgely Bullock (Marion Batterman), a daughter.

**Burden**—On December 14, to Mr. and Mrs. William A. M. Burden (Margaret Livingston Partridge), a son.

**Burr**—On December 15, to Mr. and Mrs. John Read Burr (Olivia M. Shepard), a son.

**Crabbe**—On December 5, to Mr. and Mrs. Thomas Mackay Crabbe (Idoline Watts), a daughter, Idoline Lochrane Watts Crabbe.

**Guest**—On December 13, to Mr. and Mrs. David Porter Guest (Eleanor Lakin), a son, David Porter Guest, junior.

**Halpin**—On January 23, to Mr. and Mrs. F. Murray Halpin (Margaret Merrick), a daughter, Margaret Tucker Halpin.

**Hewitt**—On December 16, to Mr. and Mrs. Edward Cooper Hewitt (Julia Guion George), a daughter, Mary Leslie Hewitt.

**Lenssen**—On January 21, to Mr. and Mrs. Nicholas F. Lenssen (Edith L. Barratt), a son, Nicholas F. Lenssen, junior.

**Low**—On December 18, to Mr. and Mrs. Ethelbert Herrick Low (Mary Holland), a daughter.

**Noble**—On December 9, to Mr. and Mrs. Herbert Noble, junior, (Helene Edmonds), a son.

**Rodewald**—On December 15, to Mr. and Mrs. W. MacNeil Rodewald, junior, (Josephine Owen), a son.

**Peyton**—On January 12, to Mr. and Mrs. Bernard Peyton (Kathleen B. Anderson), a son, Malcolm Peyton.

**Watts**—On January 24, to Mr. and Mrs. Ridley Watts, junior, (Mary Stuart Cottrell), a son.

## ANNAPOLIS

**Cross**—On November 12, to Lieutenant and Mrs. John Henry Cross (Emily Stewart Macklin), a son.

## BALTIMORE

**Bridgman**—On November 16, to Doctor Eveleth Wilson Bridgman and Mrs. Bridgman (Mary Cushing Whitridge Williams), a daughter.

## BOSTON

**Blaney**—On November 28, to Mr. and Mrs. David Blaney (Marjory Leatherbee), a daughter, Edith Blaney.

## CHICAGO

**Rogers**—On November 8, to Mr. and Mrs. James Waller Rogers (Jane Linn), a son.

## PARIS

**Schiffelin**—On December 10, to Mr. and Mrs. Elliott Schiffelin (Anne Wellborn), a daughter, in Paris, France.

## PHILADELPHIA

**Allis**—On December 8, to Doctor Oswald Thomas Allis and Mrs. Allis (Ruth Robinson), a daughter, Julia Thompson Allis.

**Bergland**—On December 15, to Mr. and Mrs. John McFarland Bergland, junior, (Julia Whitridge), a son, John McFarland Bergland, third.

**Tatnall**—On December 14, to Mr. and Mrs. Francis Gibbons Tatnall (Amelie d'A. Vauchlain), a son.

## SAINT LOUIS

**Keyes**—On January 12, to Dr. Edward Lawrence Keyes and Mrs. Keyes (Emily C. Shepley), a daughter, Mary Shepley Keyes.

## WASHINGTON

**Hartley**—On December 9, to the United States Vice-Consul at Buenos Aires, and Mrs. Harry Livingston Hartley (Louise Randolph), a son.

**Kendrick**—On November 13, to Mr. and Mrs. Manville Kendrick (Diana Cumming), a son.

## DEATHS

## NEW YORK

**Colgate**—On January 25, at Colorado Springs, Colorado, Mr. Samuel Colgate, son of Mr. and Mrs. Russell Colgate.

**Duane**—On January 22, Arthur Duane. **Lentilhon**—On January 25, in Paris, France, Eugene Lentilhon, husband of Florence Bergh Brown Lentilhon.

## CHICAGO

**Carpenter**—On December 7, Rue Winterbotham Carpenter, wife of John Alden Carpenter.

**Kelley**—On January 21, William V. Kelley, husband of Lillian Phelps Kelley.

**Ledyard**—On January 27, Lewis Cass Ledyard, husband of Isabel Morris Ledyard.

**Rice**—On December 17, F. Willis Rice.

## CLEVELAND

**Stearns**—On January 24, Arthur A. Stearns, husband of Lilian Sterrett Stearns.

## PHILADELPHIA

**Morris**—On January 24, Lydia Thompson Morris, sister of the late John T. Morris.

## PITTSBURGH

**Wurts**—On January 21, Alexander J. Wurts, husband of Jennie L. Childs Wurts.

## ENGAGEMENTS

## NEW YORK

**Bailey-Spencer**—Miss Louise Phillips Bailey, daughter of Mr. and Mrs. Franklin Pierce Bailey, of Springfield, Ohio, to Mr. J. Beaumont Spencer, son of Mr. Alexander H. Spencer, of New York.

**Barlow-Dunbar**—Miss Elizabeth H. Barlow, daughter of Mr. and Mrs. Dewitt D. Barlow, of Plainfield, New Jersey, to Mr. William Kuhn Dunbar, junior, son of Mr. and Mrs. William Kuhn Dunbar.

**Duryee-Copeland**—Miss Virginia Mae Duryee, daughter of Mr. and Mrs. Walter Stillman Duryee, to Mr. Royal S. Copeland, junior, son of Dr. Royal S. Copeland and Mrs. Copeland, of Washington.

**Eliot-James**—Miss Elizabeth Eliot, daughter of the Honorable Montague Eliot and Mrs. Eliot, to Mr. Thomas James, son of the late Lieutenant-Colonel the Honorable Cuthbert James and Mrs. James.

**Hartshorn-Page**—Miss Dorothy Louise Hartshorn, daughter of Doctor Willis Ellis Hartshorn, and Mrs. Hartshorn, of New Haven, Connecticut, to Mr. Frank Bauman Page, son of Mr. and Mrs. Frank C. Bauman Page, of Oyster Bay, Long Island.

**James-Stevens**—Miss Marjorie James, daughter of Mr. and Mrs. Philip L. James, to Mr. Edwin P. Stevens, son of Mr. and Mrs. Ray P. Stevens.

**Jennings-Hadden**—Miss Joanna Russell Jennings, daughter of Mr. and Mrs. Percy Hall Jennings, to Doctor David Rodney Hadden, son of Doctor David Hadden and Mrs. Hadden, of Oakland, California.

**Langford-Warnick**—Miss Margaret Weeden Langford, daughter of Mr. and Mrs. William S. Langford, of Yonkers, New York, to Mr. Henry Greene Warnick, son of Mr. and Mrs. Spencer K. Warnick, of Amsterdam, New York.

**Lawrence-Fitch**—Miss Dorothy Quincy Lawrence, daughter of Mr. and Mrs. Elfringham Lawrence, to Mr. George Hopper Fitch, son of Mr. and Mrs. Winchester Fitch.

**Nicholson-Bourne**—Miss Mary Elliot Nicholson, daughter of Mr. and Mrs. Guthrie Nicholson, to Mr. Phillip W. Bourne, son of Mr. and Mrs. Frank Bourne, of Boston.

**Rungee-Chapin**—Miss Mary C. Rungee, daughter of Mrs. A. Husted Rungee, of Greenwich, Connecticut, and of Judge William C. Rungee, to Mr. William Barton Chapin, son of Mr. Barton Chapin.

**Siems-Smith**—Miss Vernon M. Rogers Siems, daughter of Mrs. George D. Steel and the late Chester P. Siems, to Mr. Crosby Tuttle Smith, son of Mr. and Mrs. Louis G. Smith.

**Starr-Githens**—Miss Peggy Starr, daughter of Mrs. Hammond Starr and the late Louis Starr, to Mr. William French Githens, junior, son of Mr. and Mrs. William F. Githens.

**Wadsworth-Byron**—Miss Harriet Wadsworth, daughter of Dr. Alvin Dewitt Wadsworth and Mrs. Wadsworth, of Norwalk, Connecticut, to Mr. Percy Austin Byron, junior, son of Mr. and Mrs. Percy Austin Byron, of Noroton, Connecticut.

## BALTIMORE

**Constable-Jewett**—Miss Alice Groome Constable, daughter of Mr. and Mrs. William Pepper Constable, to Mr. Richard William Dickenson Jewett, son of Mrs. Richard Dickenson Jewett.

## BOSTON

**Bright-Weld**—Miss Elizabeth Bright, daughter of Mr. and Mrs. Elmer H. Bright, to Mr. Walter W. Weld, son of Mr. and Mrs. A. Winsor Weld.

**Chute-McMurtrie**—Miss Mary Chute, daughter of Doctor Arthur L. Chute and Mrs. Chute, to Mr. Samuel McMurtrie, son of Mrs. Samuel McMurtrie, of Denver, Colorado.

**Dennen-Ingalls**—Miss Elizabeth Blake Dennen, daughter of the Reverend Ernest Blake Dennen and Mrs. Dennen, to Mr. Frederick Charles Ingalls, junior, son of Mr. and Mrs. Frederick Charles Ingalls, of Utica, New York.

**Greenough-Bradley**—Miss Barbara Greenough, daughter of Mr. and Mrs. Henry V. Greenough, of Brookline, Massachusetts, to Mr. John Freeman Bradley, son of Mrs. Luther Bradley, of Brookline.

**Kendall-Gately**—Miss Elizabeth Parker Kendall, daughter of Mr. and Mrs. Waldo Shaw Kendall, to Mr. Lewis Brown Gately, son of the late Mr. and Mrs. Curtis Gately, of New York.

**Lewis-Cabot**—Miss Elizabeth Lewis, daughter of Mrs. William H. Fraser and the late Herbert Pickering Lewis, to Mr. John Moors Cabot, son of Mr. and Mrs. Godfrey L. Cabot.



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SOCIETY

ENGAGEMENTS (Continued)

**Murchie-Hitchcock**—Miss Agnes Murchie, daughter of Mr. Guy Murchie, of Dedham, Massachusetts, to Mr. Charles Baker Hitchcock, son of Mrs. John Hitchcock, of Boston.

**Stone-Stewart**—Miss Helen E. Stone, daughter of Mr. and Mrs. Robert E. Stone, to Mr. Ralph A. Stewart, son of Mrs. Ralph A. Stewart.

**Thorndike-Hare**—Miss Winifred Thorndike, daughter of Mr. and Mrs. Harry Hill Thorndike, to Mr. T. Truxton Hare, junior, son of Mr. and Mrs. T. Truxton Hare.

**Waterbury-Hamlin**—Miss Polly Waterbury, daughter of Mrs. Winifred S. Waterbury, to Mr. Francis Peabody Hamlin, son of Mr. and Mrs. B. Mason Hamlin, of Dedham, Massachusetts.

CHICAGO

**Walsh-Couch**—Miss Ann Elizabeth Walsh, daughter of Mr. and Mrs. John W. Walsh, to Mr. Johnson Couch, son of Mr. and Mrs. Ira J. Couch.

CINCINNATI

**Hoppe-Lawson**—Mrs. Herman Henry Hoppe, of Grandin Lane, East Walnut Hills, Cincinnati, to Mr. Fenton Lawson, of Walnut Hills.

**Schott-Wiley**—Miss Elizabeth Hoerl Schott, daughter of Mr. and Mrs. George M. Schott, of Clifton, Cincinnati, to Mr. Andrew Foust Wiley, of East Walnut Hills, Cincinnati.

CLEVELAND

**Seymour-Lewis**—Miss Elizabeth Seymour, daughter of Mr. and Mrs. Harold Freeman Seymour, to Mr. Dudley C. Lewis, son of Mr. and Mrs. A. A. Lewis, junior, of Honolulu.

PHILADELPHIA

**Butcher-Russell**—Miss Dora Keen Butcher, daughter of Mr. and Mrs. Howard Butcher, junior, of Ardmore, Pennsylvania, to Dr. Percy Blackiston Russell, junior, son of Mr. and Mrs. Percy Blackiston Russell, of Memphis, Tennessee.

**Butler-Wehle**—Miss Ethel Peters Butler, daughter of Major-General and Mrs. Smedley Darlington Butler, of Quantico, Virginia, and Philadelphia, to Lieutenant John Wehle, son of Mr. and Mrs. John W. Wehle, of Norwalk, Connecticut.

**Drayton-Groome**—Miss Harriet Dawson Drayton, daughter of the late Mr. and Mrs. William H. Drayton, of Chestnut Hill, Philadelphia, to Mr. Harry Connelly Groome, brother of the late Colonel John C. Groome, of Warrenton, Virginia.

**Ellzey-Thomas**—Miss Mary Cheston Ellzey, daughter of Dr. James Murray Ellzey, of Chestnut Hill, Pennsylvania, to Mr. Wilson K. Thomas, son of Mr. and Mrs. Clarence W. Thomas.

**Sadtler-Coles**—Miss Frances Madison Sadtler, daughter of Mr. and Mrs. Samuel S. Sadtler, to Mr. Walter Lippincott Coles, son of Doctor Strickler Coles and Mrs. Coles, of Byrn Mawr, Pennsylvania.

**Weber-Gaskill**—Miss Elizabeth Edwards Weber, daughter of Dr. Charles H. Weber and Mrs. Weber, to Mr. Charles Francis Gaskill, son of Mr. and Mrs. George A. Gaskill, of Worcester, Massachusetts.

PITTSBURGH

**Crittendon-Morford**—Miss Caroline Crittendon, daughter of Mr. and Mrs. William Jackson Crittendon, to Mr. Joseph Kinnear Morford, of Lexington, Kentucky.

**Reed-McKay**—Miss Frances Preble Reed, daughter of Mrs. James Hay Reed, to Mr. James Chambers McKay, son of Mr. and Mrs. Thomas Jefferson McKay.

RICHMOND

**Oppenheimer-Smith**—Miss Anne Latimer Oppenheimer, daughter of Doctor St. Julian Oppenheimer and Mrs. Oppenheimer, to Mr. George Tucker Smith, junior, son of Rear-Admiral George Tucker Smith and the late Mrs. Smith, of University, Virginia.

SAINT LOUIS

**Hedges-Allen**—Miss Dorothea Hedges, daughter of Mr. and Mrs. Isaac A. Hedges, to Mr. Norris Allen, son of Doctor J. Edwin Allen and Mrs. Allen.

**Messick-Pettus**—Miss Jane Tyler Messick, daughter of Mr. and Mrs. Charlton Messick, to Mr. Thomas Wright Pettus, son of Mrs. Charles Parsons Pettus.

SAN FRANCISCO

**Koster-Ciprico**—Miss Jane Koster, daughter of Mr. and Mrs. Frederick J. Koster, to Mr. Edmond S. Ciprico, junior, son of Mrs. Mary H. Ciprico and the late Edmond S. Ciprico.

WASHINGTON

**Bloomer-Thom**—Miss Pansy Bloomer, daughter of Mr. and Mrs. George Beale Bloomer, to Mr. Alfred Pembroke Thom, third, son of Mr. and Mrs. Alfred Pembroke Thom, junior.

**Devereux-Chase**—Miss Anne Sinnott Devereux, daughter of Doctor John Ryan Devereux and Mrs. Devereux, to Lieutenant Harry Taylor Chase, son of Admiral Jehu Valentine Chase and Mrs. Chase.

**Dial-Lansdon**—Miss Dorothy Dial, daughter of former Senator Nathaniel B. Dial

ENGAGEMENTS (Continued)

and Mrs. Dial, to Mr. Henry Irvine Lansdon, son of Mr. William C. Lansdon.

**Snyder-Doub**—Miss Sophy T. Snyder, daughter of Dr. Arthur A. Snyder and Mrs. Snyder, to Mr. George Cochran Doub, son of Judge Albert A. Doub and Mrs. Doub, of Baltimore.

WEDDINGS

NEW YORK

**La Farge-Iselin**—On February 6, Mr. Thomas Sargeant La Farge, son of Mr. and Mrs. Bancel La Farge, of "Edgehill," Mount Carmel, Connecticut, and Miss Marie Iselin, daughter of Mrs. Lewis Iselin, of New York City and "Breakwater House," New Rochelle, New York.

**Laughlin-Pratt**—On February 16, Mr. William McKennan Laughlin and Miss Cynthia Ann Pratt, daughter of Mr. Alexander Dallas Bache Pratt.

**McNeal-Wainwright**—On January 25, Mr. Hector McNeal and Mrs. Edith Gould Wainwright, daughter of the late George J. Gould.

**Riker-Beaudrias**—On January 30, Dr. John Lawrence Riker, son of Mrs. Henry Ingersoll Riker, and Miss Helen Beaudrias, daughter of Mr. and Mrs. Isadore Jean Beaudrias.

**Shriver-Warren**—On January 15, Mr. George McLean Shriver, junior, son of Mr. and Mrs. George M. Shriver, of Baltimore, to Miss Virginia Spencer Warren, daughter of the late Doctor Frederick Hayes Warren and of Mrs. Charles J. McLees.

**Weaver-Thorne**—On January 16, Mr. William E. Weaver, son of Mr. and Mrs. Lester E. Weaver, of Toronto, Canada, and Miss Harriet Van Schoonhoven Thorne, daughter of Doctor Victor Corse Thorne and Mrs. Thorne, of New York and Thornebrook, Connecticut.

BOSTON

**Rathbone-Clough**—On January 30, Mr. John Rankin Rathbone, and Miss Beatrice Frederika Clough, daughter of Mrs. F. Roland Clough.

CHICAGO

**Kelley-Henry**—On January 16, Mr. Gordon Phelps Kelley, son of Mr. and Mrs. William V. Kelley, of Chicago and Lake Forest, and Miss Hortense Henry, daughter of Mr. and Mrs. Huntington B. Henry.

**Martin-Beaumont**—On January 21, Mr. Hugh Whitefield Martin and Miss Allis Merrian Beaumont, daughter of Mrs. George Henry Beaumont.

CINCINNATI

**Bakewell-Wright**—In January, Mr. Paul Bakewell, third, son of Mr. and Mrs. Paul Bakewell, junior, of Saint Louis, Missouri, and Miss Marjorie Wright, daughter of Mrs. John M. Wright.

LYNCHBURG, VIRGINIA

**Ryan-Harrison**—Lieutenant Phillip Henry Ryan, of the United States Navy, son of the late Walter B. Ryan and of Mrs. Elizabeth Winfree Ryan, and Miss Aurelia Helsey Harrison, daughter of Mrs. Randolph Harrison and the late Randolph Harrison, of Lynchburg, Virginia.

PHILADELPHIA

**Ewer-Story**—On December 10, Mr. Edward Ewer, son of Mr. and Mrs. Chester Ewer, and Miss Emelyn F. Story, daughter of Mrs. Julian Story.

**Large-Ingersoll**—On February 6, Mr. Henry W. Large, son of the late Mr. and Mrs. George Gordon Meade Large, and Miss Emily Norris Ingersoll, daughter of Mrs. Edward Ingersoll.

**Roosevelt-Donner**—On January 16, Mr. Elliott Roosevelt, son of Governor Franklin D. Roosevelt and Mrs. Roosevelt, and Miss Elizabeth Browning Donner, daughter of Mr. and Mrs. William H. Donner, of Villanova, Pennsylvania.

SAINT LOUIS

**Shillington-Jones**—On January 18, Mr. John Joseph Shillington, son of Mr. and Mrs. William O. Shillington, and Miss Matilda Fontaine Jones, daughter of Mr. and Mrs. Lorraine F. Jones.

SAN FRANCISCO

**Dohrmann-Maltby**—On January 12, Mr. Robert L. Dohrmann, son of Mr. and Mrs. A. B. C. Dohrmann, and Miss Phoebe Maltby, daughter of Mrs. Adolphus Maltby.

WASHINGTON

**Coolidge-Tytus**—On January 16, Mr. Lawrence Coolidge, son of Mr. and Mrs. Harold Jefferson Coolidge, and Miss Victoria Stuart Tytus, daughter of the late Robb de Peyster Tytus and the late Mrs. Tytus McKlennan.

WEDDINGS TO COME

PHILADELPHIA

**Hun-Morris**—On April 16, Miss Leslie Crawford Hun, daughter of Mr. and Mrs. John Gale Hun, to Mr. Edward Shippen Morris, son of the former Ambassador to Japan, Mr. Roland S. Morris and Mrs. Morris.

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*The Shoe*  
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*The Bag*  
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V O G U E

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SPRING SHOPPING

Cover Design by Lepape

SPRING SHOPPING

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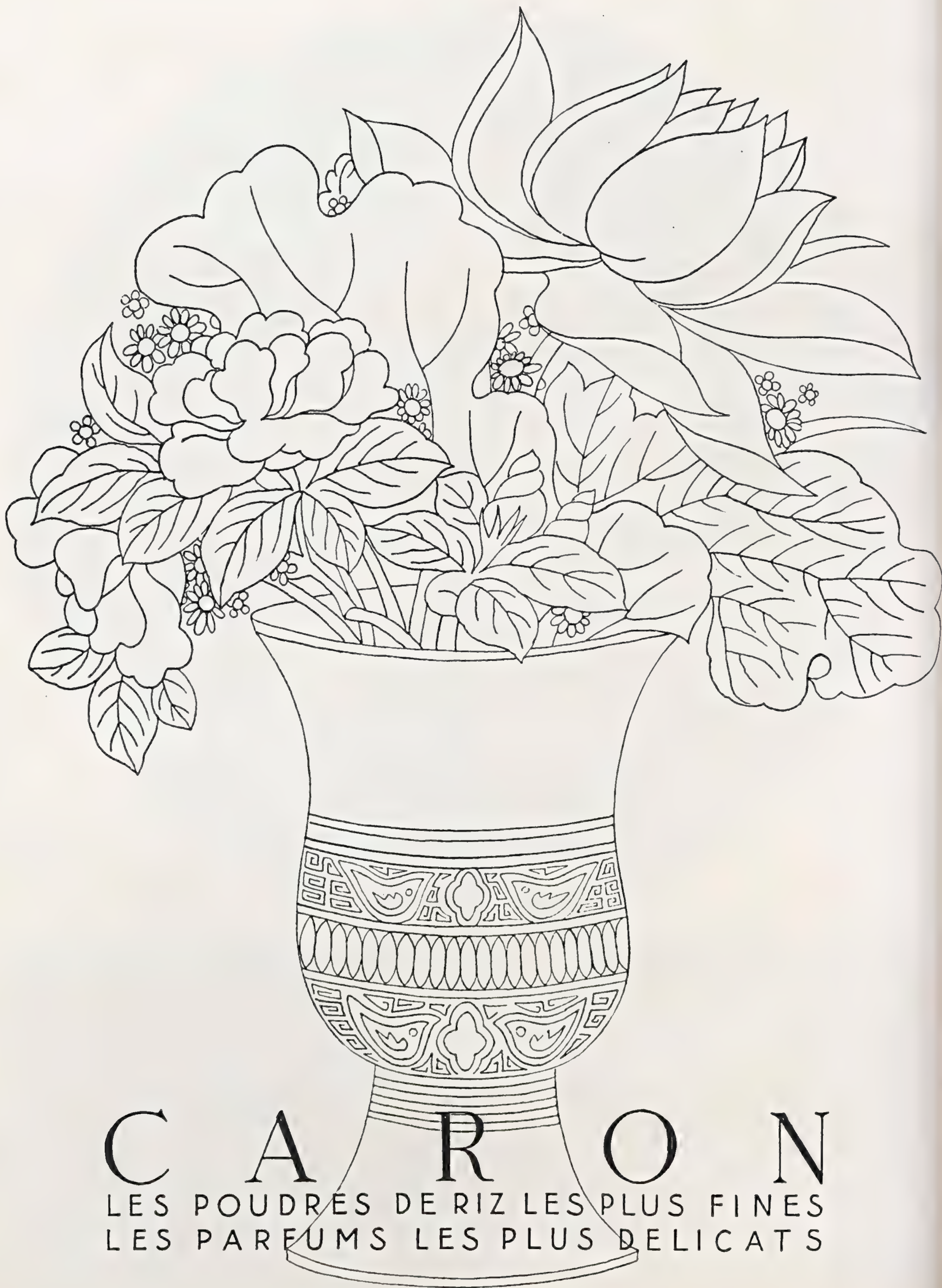
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THERE ARE THREE VOGUES  
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief  
Carmel Snow—Editor of American Vogue  
Michiel de Brunhoff—Editor of French Vogue  
Alison Settle—Editor of British Vogue





C A R O N

LES POUDRES DE RIZ LES PLUS FINES  
LES PARFUMS LES PLUS DELICATS





# VOGUE'S

**eye view**

**of the mode**

"Oh, I could talk an hour," said Nell,  
 "On the psychic basis of dressing well.  
 It isn't a question of pocket-books,  
 It isn't a figure, it isn't looks.  
 It isn't going to first-rate places.  
 Believe me, the thing has a psychic basis.  
 It's caring . . . caring a terrible lot . . .  
 Whether you're right, or whether you're not.  
 It's being a slave, yet now and then  
 Snapping your fingers at gods and men.  
 It's art, it's genius, it's using your mind . . .  
 What does the Bible say—that kind  
 Comes not forth but by fasting and prayer . . .  
 Well, that's the answer . . . you've got to care."

ALICE DUER MILLER

THERE you have it in a nutshell—a succinct little analysis of the philosophy of dressing well. Alice Duer Miller put it in the mouth of one of the characters in her metrical romance, "For-saking All Others." If you can read this and really taste the meat of the philosophic nut, then you understand the curious, special turn of mind of those women who are to fashion what a "natural" is to the boxing ring. It is more than a turn of mind, it is a congenital point of view, as easy as falling off a log to those born with it. If you are a "natural," the stanza will have the unconscious familiarity of the English alphabet. If you are not, cracking this nut will teach you a lot.

Once upon a time, there was a spirited young New York woman (not, as a matter of fact, beautiful) who went to Middleburg for a week's hunting. Expecting to live the simplest life, she was supplied with a purely equestrian wardrobe. Midway in her visit, she was invited to a pink-coat ball for the Prince of Wales, whose itinerary unexpectedly included Virginia. What she did was to buy five yards of a ridiculous calico at the village store, do a few occult and inspired things to it, and appear at the ball in this—brilliant, alluring, and, by some black magic, chic. She was invited to dance seven times by Young Royalty.

That, of course, is "snapping your fingers at gods and men," and only to be attempted by the high priestesses of chic. But it also "isn't a question of pocketbooks . . . figure . . . looks." This young woman cared, or, more accurately, knew how to care. "It's art, it's using your mind."





CECIL BEATON

### **Mrs. G. Macculloch Miller**

Mrs. Miller, the former Flora Payne Whitney, is the daughter of Mrs. Harry Payne Whitney and seems to be following in the footsteps of her famous mother in her championship of living American art. Much of her time these days is given over to the further development of her mother's recently opened museum. Mrs. Miller has four charming children, and her interesting Long Island house is done entirely in the contemporary spirit



# SPRINGTIME FOR SHOP-HOUND

SPRING creeps into New York in curious, devious ways, recognizable at first only to Islanders of long standing. Your favourite restaurant begins to play up the strawberry tart, and you have a sudden seasonable passion for the long, bright green spears of asparagus served hot and fresh with butter. The flower sellers at the street corners, looking almost embarrassingly like impoverished gentlewomen, hold out, instead of the candy-pink carnations of winter, fragile narcissus and great, splashing butter-coloured daffy-down-dillies. The smell of the air is keyed up a whole octave, street-organ tunes drift up through the sunshine to penthouse terraces, and a shiny little red hat or a bit of pale green blouse passing in the street will suddenly inflame your colour sense. Soon, this work of imperceptibly revitalizing the senses has been accomplished. Spring, with a flurry of trumpets, possesses the city, and, with a single instinct, the women of New York turn from their winter pursuits and make, as one woman, for the shops.

The vista of Fifth Avenue stretches up into a far perspective of spring haze, lined on either hand with those incredible shops crammed with the magic of spring clothes. They are all waiting for you, but, for an instant you stand, galvanized with the new spirit, and simply breathe in the excitement, the anticipation. For, in lieu of trees, in lieu of birds and thrusting green grass, the essence of the season lies, in New York, without a doubt, in its multitude of shops. They are full of spring; they have spring to give you; they *are* spring. Where, among them all, are you to begin?

It's all a question of you yourself. What kind of a lady do you find yourself to be, as you look in the mirror under the clear bright light of spring sunshine? Are you one of Heaven's pet daughters, one of the perfect-sixteen girls who can pour themselves into a ready-made model and give the effect of countless fittings? Or are you one of its more wing-less children, who have found that the paths of ready-made clothes may lead to glory, but some-



BERGDORF GOODMAN'S CAUCASIAN PRINCESS

times, in your case, lead to the grave of chic? Again, are you in New York all of the time or just some of the time? Do you lead a horsy, tweedy life with only occasional trips to town to season it with frivolity? Or do you live in one of the small cities, with their intensely characteristic, personalized goings-on? These are the kind of things you have got to think of, before emitting the whoop that inaugurates your spring shopping orgy.

It takes character, cautiousness, and some good horse-sense not to completely lose your head, run a temperature with spring fever, and simply take a high dive into the shops with no plan of campaign. The shops, wizards that they are, employ all the black magic in the world to make a poor woman quite giddy. The streets are lined with temptations: Bergdorf Goodman's, sitting beside the Plaza (where Sherman on horseback and that poor dilapidated lady stand pedestalled side by side and watch a new spring paint the Park), is a cool ice-palace of mirrors waiting for you with its bewildering dozens of lovely clothes. Close by the same hurrying, hectic, honking corner, Bonwit Teller stands elegant and sleek, like a very modern lady waiting on the street corner for the lights to change; Bendel's lures you, its famous clothes and Miss Jessica presiding like a high priestess over the hats; Jay-Thorpe's, alive with the dynamic presence of Mr. Oppenheim, to be seen striding through the aisles in at least three places at once. Keep on down Fifth Avenue, and you will not be able to resist Saks, standing opposite the big hole that will one day be Radio City. There, the atmosphere is mixed from the enormous *wham* of the clothes in every department and personalities such as Prince George of Russia—Mr. Constantin—who walks the



GUNTHER'S DOOR-MAN



ground floor and the lovely and chic Mrs. Gimbel in the Salon Moderne. Go on, and you will in turn be irresistibly tempted by Hattie Carnegie's, by Gunther's, by Revillon, by Jaeckel's, and, still further down the Avenue, by that magnificent series of great stores, which assume almost the stature of small nations and which have done so much for every one in the Present Emergency by the spectacular values they have offered—Franklin Simon, Lord and Taylor, Best, and Altman. Any mortal woman would have her head (none too steady at this season of the year) turned by such a galaxy.

But the stern truth of the matter is that your campaign for spring clothes must have its birth and take its first steps alone and at the privacy of your own desk. Not until you have worked out a sartorial map of the battle, a chart showing your own particular points for the defensive, the offensive, and those strategic points that you mean to occupy, can the fighting begin. A basic colour scheme should be an intrinsic part of it. When this chart is prepared, you may fare forth, but only after swearing the solemn oath to yourself that not the most blandishing saleslady, not the most appetizing jeune fille frock, shall lead you a jot astray from your plan. For the smartest dress in the world will be a sour flop if it is picked out for itself alone and not in relation to you.

Suppose we have a crack, now, at the sundry problems that may one of them be yours. Perhaps you are a hard lady to fit, and late spring each year



DIGNITY AND HAMS AT FORTNUM AND MASON



JAY-THORPE MEANS MR. OPPENHEIM

finds you a wreck from the positive toil of assembling a wardrobe. Just now, you are feeling the annual swelling of hope in your bosom, but latently you feel, dismally, that disillusion awaits you. Is your case hopeless? No. One solution that may take a little time, but be worth it, is to find a shop that carries your kind of clothes, understands your kind of figure, knows all about those unfittable shoulders of yours, or about your difficult hips. There is such a shop for every woman, in this age of specialists; if you don't know one, ask Vogue. The problem is only in tracking it down. What you are looking for is a shop with a good dressmaking department, and, really, the town has many of those.

Or perhaps you can find your own personal haven in one of those bright shops that have a department for the hard-to-fit figure, whatever you are looking for—be it a "little woman's" department or one for those difficult "between sizes." Then, there is the solution of searching out the little dressmaker or tailor whose talents exceed his or her prices; Shop-Hound has steadily plied you with the addresses of such, and, if you are a wise girl, you have been clipping them out and putting them away with your Liberty Loan and third-mortgage bonds.

But then, perhaps you are a lady who goes out to admire the pigs every morning after breakfast, a pink-cheeked country lady who invades the city often enough to make clothes for both places a necessity. Heaven knows that this season's clothes were invented with you in mind. Sweaters and knitted





PRINCE GEORGE OF RUSSIA—TO YOU, MR. CONSTANTIN, AT SAKS-FIFTH AVENUE

dressess, the two classic mainstays of the sticks, are to-day as smart for the Colony as the golf-links. (Look on pages 64 and 65, and you'll see what we mean.) There are adaptable clothes, rough, but not too rough, like those at Knox. There are suits and suits, right for anywhere in the world you put them. (Take a look at pages 53 and 57 and 61.) Little felt hats and wool ones can start out in the morning in the dews of the country and keep on looking appropriate after they reach the hectic atmosphere of the city. And scarfs are desperately smart this year and think what *that* means to you. To say nothing of the thrice-blessed "cinema frock" that looks well and normal under your coat coming into town on a train, and upon reaching the theatre becomes a self-respecting evening dress—like those on page 75.

If these aren't your problems, perhaps you are a lady who lives in one of the smaller cities. If you are in New York on a flying visit and mean to get all your spring wardrobe during the days you are here, you will need to be doubly wary with your chart, for your mistakes will not be so easy to repair or replace as a native's errors. The best advice is to go about for a day or two, everywhere, until you have seen everything and understand the significance of the new mode. Go to shops and see their modelled showings, go to theatres and restaurants and see what people are wearing and which of their clothes you think would fit the setting of your own home. Then go home and think (Continued on page 106)



WHAT YOU DON'T SEE AT HATTIE CARNEGIE'S





BERGDORF GOODMAN

STEICHEN

### Tailored chic after dark

The little white crêpe jacket, buttoned high above the waist, might belong to a day suit, and so might the red velvet scarf. Even the white crêpe dress has a tailored simplicity, for all its low décolletage and girdle of red and white beads. Both slippers and gown from Bergdorf Goodman; chair from Syrie Maugham; jewels from Mauboussin





STEICHEN

ELSIE GREENOUGH

Not a hint of trimming on the heavy crinkled crêpe frock, white at the top, black in its high-cut skirt. Not a ribbon or fern on the white-and-lavender orchids. That's sophistication. Mrs. Paul Morton Smith wears it, and a white jacket with black sleeves goes with it. Jewels from Udall and Ballou; screen and chair from Les Arts Modernes

### **A triumph of elimination**





AGNES—KURZMAN • MARIA GUY—KURZMAN

CECIL BEATON

Miss Marianne Van Rensselaer proves to a waiting world that the new shepherdess hat is very ravishing. It's of pink milan straw, balanced at a charming angle and banked in back with looped black muslin ribbons—yes, muslin!

Miss Mary P. Corning's flat little plate of a hat—call it a shepherdess or Watteau or high-dive hat, if you like—is anchored in place by a white velvet bandeau. The white bow is chic against the shiny rough black straw. Jewels from Marcus

## MILLINERY HITS

### Flat hats and berets

YOU'RE going to fall head over heels in love with hats this spring, and why shouldn't you? In them, you can be practically anything your little heart desires. Plunk down on your head one of those shepherdess hats . . . those little straw plates banked high at the back with flowers or bows or a barrette—and you'll be very feminine. Get yourself a new beret—and you can be your twentieth-century self. A canotier turned up on one side or an aureole upcurving all around like a child's sailor makes you something else again.

What will happen is this. You'll fall in love with some hat first, buy it, and then order the clothes to go with it afterwards. Just putting the cart before the horse—from our old view-point—, but it will work out practically. For each kind of hat has to have its own kind of clothes, this year, and you can't mix them up. Heaven forbid!

When you wear the shepherdess model—and two chic ones are shown in the gallery on this page—you have to wear sort of picture-hat clothes, rather formal-ish silk dresses, such as those on pages 44 and 47. The youthful canotiers were born to go with suits or trim coats, and with berets—no one need be told what to wear.

And speaking of berets, do glance at the three on the opposite page. One is of felt, the second of suède, the third of straw—for straw is the big thing in the hat world this season. The squarish crown that the centre one owns is something else to observe.

And what about hair under these hats? The shepherdess models have sounded the death-knell of the sausage roll. Soon, the smartest head will be covered with ringlets, flattened against the skull like the hair on Greek statues—so that your head looks neat and small and trim. The ends may be curled forward and up or bunched at one side—but don't, don't let them dangle in the nape of the neck.





AGNES—YVONNE GANNE • ROSE DESCAT—BENDEL • AGNES—BENDEL

CECIL BEATON

Dated 1932 unmistakably, this navy-blue felt beret worn by Miss Mary Parker Corning is a tremendous hit about town. It lists smartly over the right eye, but its equilibrium is preserved by the way it is mounted behind

Mrs. Paul Morton Smith's beret of black suède—jet-black and very, very smart in spring—offers up something entirely new—a squarish crown type of beret. Berets, permit us to remind you, would seem to be going on and on

A beret of black straw—such as this one worn by Miss Marianne Van Rensselaer—goes to show that straw is one of the greatest powers in the hat world. The forward pitch of this model should not escape your alert eye





BEST • BEST • BERGDORF GOODMAN • JAY-THORPE

### Percentages in prints for spring

- A hundred per cent. of polka-dotted print—a white circle against blue crêpey silk. The sleeves puff prettily. As in all four models, the neck-line is high; under \$30
- Cut plaid on the diagonal, and see how new it looks. A close neck and raglan-sleeved jacket are the high notes of this black, grey, and white silk ensemble; under \$40

- Only fifty per cent. print, for print at the top of your costume is the last word. The green-printed jacket is worn over a black crêpe dress with a printed crêpe top
- A small percentage of blue print appears here—but it literally makes the costume. It forms the top of the black crêpe dress and is pulled out over the jacket



# THE SPRING SCENE

## in New York

ATTERLY, it has become a fad to look and be astounded at the foibles of yesterday. "Only yesterday," we cry, and shake our heads at the fantastic remembrance of the "flapper" and the shimmy. How much easier it is to look back at fashion and be surprised than to look forward. You have so much less far to look! For fashion changes overnight, of course, and it was literally "only yesterday" that we were all wearing the preposterous Eugénie hats and fancying ourselves pretty hot soup.

And hardly even yesterday, hardly more than a few moments ago—but let us imagine a scene at the Colony. It is lunch time, one of the last days of winter. Everywhere, there is the severe wooden-soldier silhouette, in shades of dark brown. Everywhere, there is the hat with the fore-and-aft dip, with two rows of sausage rolls of hair beneath. Women are pulling on loose, wide-gauntleted gloves. Nearly every charming pair of legs is encased in stockings that have a darkish cast, and all feet are in pumps. Is it possible that we are looking at the fashions of literally yesterday?

And now—Spring waves a rejuvenating wand over New York, the smart women engage in a brief, but telling session with their dressmakers, and presto! we are back at the Colony, again at lunch time, when it is a Mecca for the well-dressed female. It is a lovely spring day, and the sight that confronts us represents the American woman, par excellence, adorned for spring. It is not Paris, it couldn't be London, it is clearly New York, spring, 1932.

How divinely slim all the women look! Their hats now tilt forward over the right eye and are made of crisp, bright straw and gay with flowers. Under the brims of the very smartest ones, you will see glimpses of the new flattened, sculpturesque curls, close to the head. The wooden soldiers have disappeared, and in their places are sylph-like figures that manage to be trim, but not severe. Under many chins, you see cat's-whisker bows of white crêpe, and other bows of white mousseline or piqué are tied at one side.

WITH YOUR SUIT, you couldn't have smarter accessories than those shown above. The little tilted sailor is of stitched crêpe de Chine, in such colour combinations as red with a navy-blue band; from Madame Pauline. The pin-grain calf bag is in red, too; the calf shoe in navy-blue; both from Saks-Fifth Avenue.



FOR YOUR SUIT

As to the colours of this spring room—you will see that fresh, young combination, navy-blue and white; you will see a new invigorating alliance of navy-blue and bright red; there will be any amount of beige, and some grey will be seen.

Now that we see how subtly, but how completely appearances have changed from the days so lately departed, let us look at the details with a microscope.

In the first place, everybody seems to have on a suit. Well, either a suit or a trim, slim coat with a certain dash. But the word "suit" seems to mean a variety of things, for some of these are really woollen dresses with jackets that give them their suit-like look; other such dresses have small adjustable top-pieces that are a cross between a jacket and a cape; and still other suits are more obviously suits and have skirts that climb high up the ribs of their wearers. With these, there are any number of irresistible little printed blouses or light-weight wool blouse-tops in contrasting colours. Suits seems to be a whole lot of different things, this spring.

Most of the smartest women appear in very high neck-lines, well up over the base of the throat, flattering against the skin of the neck, but without a choked look. Apparently, raising the waist-line has pushed up the neck-lines, too. In coats, this look is often obtained through a soft, fur-trimmed capelet that lies in a knot close around the throat. Observing this bit of fur, you suddenly notice that practically all the fur (and much of it seems to be fox) on all the coats is detachable, put on by means of capes or scarfs that you can take off just as you please, thus amusingly (and most economically) making two coats out of one. As to cut, shoulders are widened in new ways; the balloon sleeve, at first the property of dresses, may be seen now in a suit, sometimes in a long, buttoned cuff; and sometimes in the three-quarters, middie-length that of the

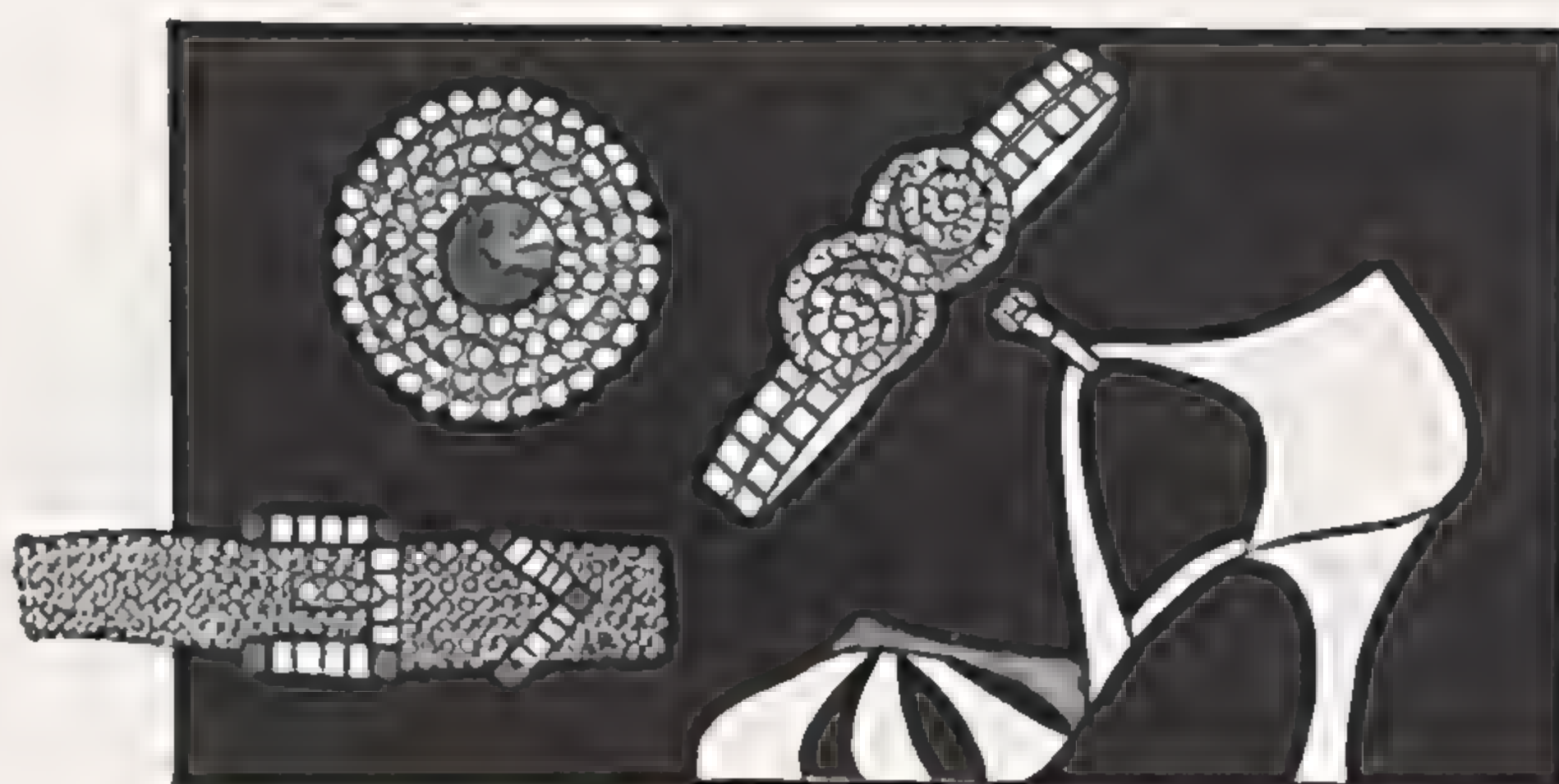


from being looped under on an elastic around the elbow. Besides the buttoned-up, high-necked long coats that abound, there seem to be a good many redingotes as you look about you—those deceptive coats that button at the waist, are open and collarless above, and look like a dress as they walk down the street.

But woollen dresses! Every woman in the room that isn't wearing a suit is dressed in one form or another of the wool dress. The ladies in the aforementioned coats have their dresses in the thinnest, most diaphanous of woollens, generally in those delicious, thirsty colours called aquarelles. It is impossible to describe the texture of those woollens, thin and soft and subtle, yet having a distinct woollen surface and texture. In these clear, pale colours, they are delightful and look terribly new.

Besides these, there are the coat-dresses, the suit-dresses—one hardly knows what to call them. Sometimes, they look like coats, sometimes like suits, yet they are one-piece dresses with a one-piece hang and unity about them. Their materials are newer—coarse, interesting woollens with a grain and a crinkly surface that are characteristic of the new wool crop. There are many wool fabrics that are really knitted. Suits have straight, short jackets or capes that do not fall low enough to conceal the beautiful fitting and cutting of the waist-lines.

One word more about the suits proper. Many of them seem to be of flannel and cut like a man's sack



FOR EVENING

suit, and checked woollens will be used for these suits, too. Besides the gay printed blouses mentioned above, there are any number of sweaters being worn under these smart, springlike suits. They are hand-knit sweaters, in bright, light colours, and they have that high throat-line neck. Knitted suits, too, in beige or yellow, with striped sweaters, are worn by lunching ladies who are leaving for the country immediately after.

Under the black, the dark blue, the beige coats, you will glimpse the new silk dresses. The great thing about them is their new fit—a fit that hugs the ribs from the waist up to below the bust, softening them into looseness and folds. They have fascinating sleeves that reach only a little way below the elbow—very casual. The dark dresses are enlightened by trimmings, yokes, and scarfs of the gayest prints—as a red-and-white polka-dot yoke-like scarf on a navy-blue dress. The lighter dresses, the yellow-beiges and aquarelles, are often accented with solid black scarfs, trimmings, and inter-sleeves. Many of the silk dresses tie high and close about the throat, closing in front, as though two scarfs were passed one over another and tied, with absolutely no trimming. Besides the plain colours, there will be prints, but these will be smartest in combination with plain fabrics. Clever tricks of reversing the colour of prints in blouses and linings of coats make costumes amusing, and all the prints are used with great subtlety. They have geometrical and precise designs, this year, and are generally worked out in two colours, such as white and green, white and rust, or beige and red. Stripes, plaids, and checks are everywhere. The printed top is a real note of fashion.

And then, their gloves. Neat gloves, trim gloves, suddenly with smallish wrists and tops that merge into the sleeve of the costume. Lots of beige gloves, after all these years. Some brown (Continued on page 98)



FOR TOWN

FOR TOWN: brown straw hat, red geraniums; Bergdorf Goodman. Brown caracal kid cape; Gunther. Brown Oxford made of felt; Bergdorf Goodman. Beige chamoisette bag; Altman

FOR EVENING — jewellery, simulated stones. Pearl-and-emerald clip; Saks-Fifth Avenue. Pearl bracelet; flexible diamond bracelet; white satin sandal; Bergdorf Goodman





THREE MODELS FROM BONWIT TELLER

### Black against tender pastels

Take a gentle pastel, play with it the deep basso of black, and you have the last word in spring songs. Here is a yellow-beige crêpe dress topped off with black sleeves and yoke; about \$75

Another pastel—a dusty rose-beige crêpe—springs to life when touched off with black. Inserts of black are inveigled into the back of the neck and into the plastron front; about \$85

This dress reverses the procedure we've just been raving about. It's black crêpe, and it lightens its façade by a draped plastron of heavenly azure-blue. See how it ties, too, in a delicious bow





BERGDORF GOODMAN • PEGGY HOYT

## VOGUE POINTS

## for evening

**P**IN two orchids on your shoulder, like the lady at the left, or two gardenias—in either case, guiltless of ribbons or greenery—and you add infinite freshness and charm. But clutter them with streamers and fern, and you add merely fussiness, while you subtract chic.

- One of the sensations of the season in Paris is the asymmetric evening dress that starts from one shoulder and literally rolls around the body, leaving the other shoulder bare.

- There is a wide choice of colours for spring evenings. There are the mauves and blue-greys and queer blues—shades like those shown on the opposite page. There is a great deal of rosy-red, and there are the aquarelles, particularly water-green and pale blue. At a recent dinner in Paris, Madame Martinez de Hoz wore a beautiful Vionnet dress of water-green chiffon and accented it with her emerald-and-diamond bracelets. Both the Marquise de Paris and the Baronne James Henri de Rothschild wore high-waisted dresses of heavy sky-blue crêpe, from Augustabernard.

- Colours come and go, but white persists, as smart as ever. It is much in evidence at the Thursday balls and the dinners at the Cercle Interallié, in Paris. At one of these, the Princesse de Beauvau and the Comtesse Jean de Polignac both wore white crêpe dresses from Lanvin, and the Comtesse de Cossé-Brissac wore Chanel's white satin dress with a pouff.

- There are three leading evening coats. The very short fur coat, barely larger than a fur collar, like the ermine capelet that the Marquise de Paris wore over a black dress at the opening of Baron de Gourgaud's African film. The long fitted coat, like the Vionnet green velvet worn by Madame Martinez de Hoz. And the coat long and loose at the back, like the black velvet Augustabernard model with white fox muff-cuffs, chosen by the Comtesse Celani and Madame Muñoz.

- After all, there's nothing more distinguished than an evening dress of dull black crêpe, beautifully cut and classically simple. Here, the scarf discloses a deep back décolletage

- Flame and silver lamé for the coat, flame chiffon and delicate silver beading for the frock—it's a brilliant ensemble for a gala occasion. And note the new length of the wrap





BERGDORF GOODMAN • JAY-THORPE

• Mauve, queer blues, and greys—these are some of the subtle shades that spring will bring. And there'll be lots of shirring, like the rows and rows on this chiffon bolero

• The delicately coloured chiffon frock at the right has its shirring above the new built-up waistline, and the short, full sleeves are romantically old-fashioned

## A new mauve decade





EUGENE HUTCHINSON

• Three Napoleonic wedding temples, pavillons d'amour of gilt-embossed papier-mâché, rise up from the marbleized top of this Empire table, each crowned with vases of primroses. The black-and-gold Empire candelabra, with their lovely seraphims, are charming complements—all in all, it's a perfect table for a bridal dinner or for any pre-wedding entertaining

• A rustic flavour is managed here in a totally different way. Two peasant figurines of antique gold-covered plaster—a boy and a girl with baskets of fruits—flank a gold Empire vase, blithely embellished with butterflies and holding branches of white apples. The figures stand on bases of mirror and gilt paper. For luncheon in the country, this would be perfect





## DECORATIVE TABLE TALK

• Mrs. John Alden Carpenter, of Chicago, who made such a distinguished name for herself in the decoration world, was the designer of these four unusual table arrangements. A black-amoor of Venetian glass was used for the centrepiece of the mahogany table above—surrounded by silver urns bursting with pink geraniums. Yellow china and napkins add to the gaiety

• Something to set a table atalking is this arrangement at the right—and not a single flower. The Empire iron table has a pink marbleized top. A fan-tailed bird of red glass and two crystal baskets hold down the place of honour—pieces you can use again and again. If you look close, you'll see that the monograms on the lemon-yellow china appear in huge scale on the napkins



EUGENE HUTCHINSON





COAT AND DRESSES MADE TO ORDER BY BERGDORF GOODMAN

**Spring tonics taken by smart Parisiennes**





SUIT AND BLOUSES FROM MILGRIM

## THE QUICK-CHANGE ARTIST

- (OPPOSITE PAGE) Even a world crisis leaves the smart Parisienne's sense of chic unruffled. With one spring coat or suit, she can achieve several effects. Take the coat on the opposite page, of rough, supple wool in the new beige-blond shade. She wears it with three different dresses, and she keys her accessories to each ensemble
- The first dress is a flower-spotted crêpe romain, and, with it, she wears a felt hat, "Hyde Park," from Lewis; Dina suède gloves; Hellstern bag and shoes; and stockings in a shade between coat and dress
- With the green dress of gossamer wool, she wears Rose Descat's duvetine beret, "170"; from Bendel. Germaine Guérin bag; from Franklin Simon. Nicolet gloves; Perugia shoes in suède and lizard
- In the third costume, the Descat straw hat, "33," matches the coat; hat from Saks-Fifth Avenue. The Alexandrine gloves match the light-weight wool dress, and the Guérin bag picks up a colour in the hat

- (ABOVE) These sketches show what can be done with a blue velveteen suit—velveteen being smart enough and non-committal enough for any daytime use. There's dash in the high-waisted skirt, and the accessory colour notes are exactly right

- For luncheons, there's a silk piqué blouse with a twisted crêpe marocain scarf. Nicolet's short, square-gauntlet gloves of antelope echo the white of the blouse; and Blanche et Simone's picot hat, "1583," repeats the coat colour. Hermès Russian leather antelope bag in blue

- For afternoon, there's a corn-yellow marocain blouse; Alexandrine's long, supple gloves of chamois-suède; Hermès crocodile bag, to add a formal touch; and Camille Roger's picot hat, "Bambino"; Jay-Thorpe

- The whole effect can be reduced to runabout wear by a light-weight jersey blouse; Mado's straw canotier, "No. 2," to match the blouse; Alexandrine's laced antelope gloves, and Hellstern's bag of calf leather





# YOUNG BRITISHERS

• Following the fortunes of a toy balloon are Miss Grania Guinness, daughter of Lady Evelyn and Mr. Walter Guinness, and Miss Diana Sutherland

• Jean and Elsie Dalrymple, daughters of Sir Hew and Lady Dalrymple, at North Berwick

• Below—the Countess of Gainsborough's children—The Hon. Gerard Noel, Lady Maureen Noel, and the Earl of Gainsborough

• With Mrs. Lane at a meet are her daughter, Jacqueline, and Miss Mary Curry, the daughter of Captain Bertram Curry

• A young adventurer into the African Wilds is Alice Gwynne Allen—here urging her pet zebra to face the camera on the Preston farm near Nairobi. She is the daughter of Mrs. Jerome Preston and great-grandniece of the dowager Mrs. Vanderbilt



MISS GRANIA GUINNESS • MISS DIANA SUTHERLAND



MISSSES JEAN AND ELSIE DALRYMPLE



THE COUNTESS OF GAINSBOROUGH'S CHILDREN



MISS JACQUELINE LANE • MISS MARY CURRY



MISS ALICE GWYNNE ALLEN





COUNTESS FELICIA GIZYCKA

HARRIS & EWING



GRAND DUCHESS MARIE OF RUSSIA

MICHAEL STRANGE AND DIANA BARRYMORE



CORNELIA OTIS SKINNER AND HER SON



FOUR PHOTOGRAPHS BY TONI FRISSELL

IRIS TREE

- Chosen for our hall of talent — Countess Felicia Gizycka, author of "The House of Violence"
- Grand Duchess Marie, for "The Education of a Princess"
- Michael Strange (Mrs. Harrison Tweed), writer, actress, and mother of Diana Barrymore
- Another woman who Does Things is Cornelia Otis Skinner (Mrs. Alden S. Blodget), who caused a stir in the theatre with her one-man show, "The Wives of Henry VIII."
- Iris Tree's poems enter her into this company of brains

## LADIES OF TALENT





HATTIE CARNEGIE • BERGDORF GOODMAN

# PRIMAVERA

**in red and blue**

May-day, when all Paris buys lilies-of-the-valley and newspapers everywhere prophesy red riots—look out for a riot of red and blue. There'll be an outburst of navy-blue coats, like this with shoulder caps, and of frocks like the one beneath, which matches the scarf

More red and blue—you can't find a smarter spring colour combination. This bright shade is a good one, and so is the fabric—one of the new ribbed woollens. The outfit includes a dress with two flat pockets on the skirt, a brief sleeveless jacket, and a silk scarf





MILGRIM • JAY-THORPE • HATTIE CARNEGIE • BENDEL

It starts with the old familiar navy-blue wool—this youthful spring suit. But the red-and-white striped crêpe blouse that goes with it makes it brand-new, and so do the elbow-length sleeves of the bolero and the scarf neckline tied high on the blouse

This is the versatile kind of coat so many of us are looking for—as smart in town as in the country, and made of tweed with blue-and-white checks charted into big squares by red lines. The navy-blue belt and hat and the red scarf give flecks of colour

Prints go into reverse, this spring. Take the white crêpe with a blue dot that makes the dress of this ensemble and ties in a big loose bow at the neck. Just the reverse is used to face the red woolen coat—a navy-blue printed crêpe with a fine white dot

A jacket to match your blouse instead of your skirt—that's the exciting thing about this trim military-looking suit. The jacket is sleeveless and double-breasted, and it fits in that new snug way that makes you thank whatever gods there be if you have a perfect figure





CECIL BEATON

**Miss Margaret Lanier Lawrance**

One of the brand-new consignment of débutantes, Miss Lawrance, came out with Miss Nancy Morgan and Miss Cecilia Belmont at a ball given in December by Mr. Henry Morgan. She is the daughter of Mr. and Mrs. Charles Lanier Lawrance. Her father, President of the Aeronautical Chamber of Commerce of America, invented the engine Lindbergh used on his famous flight



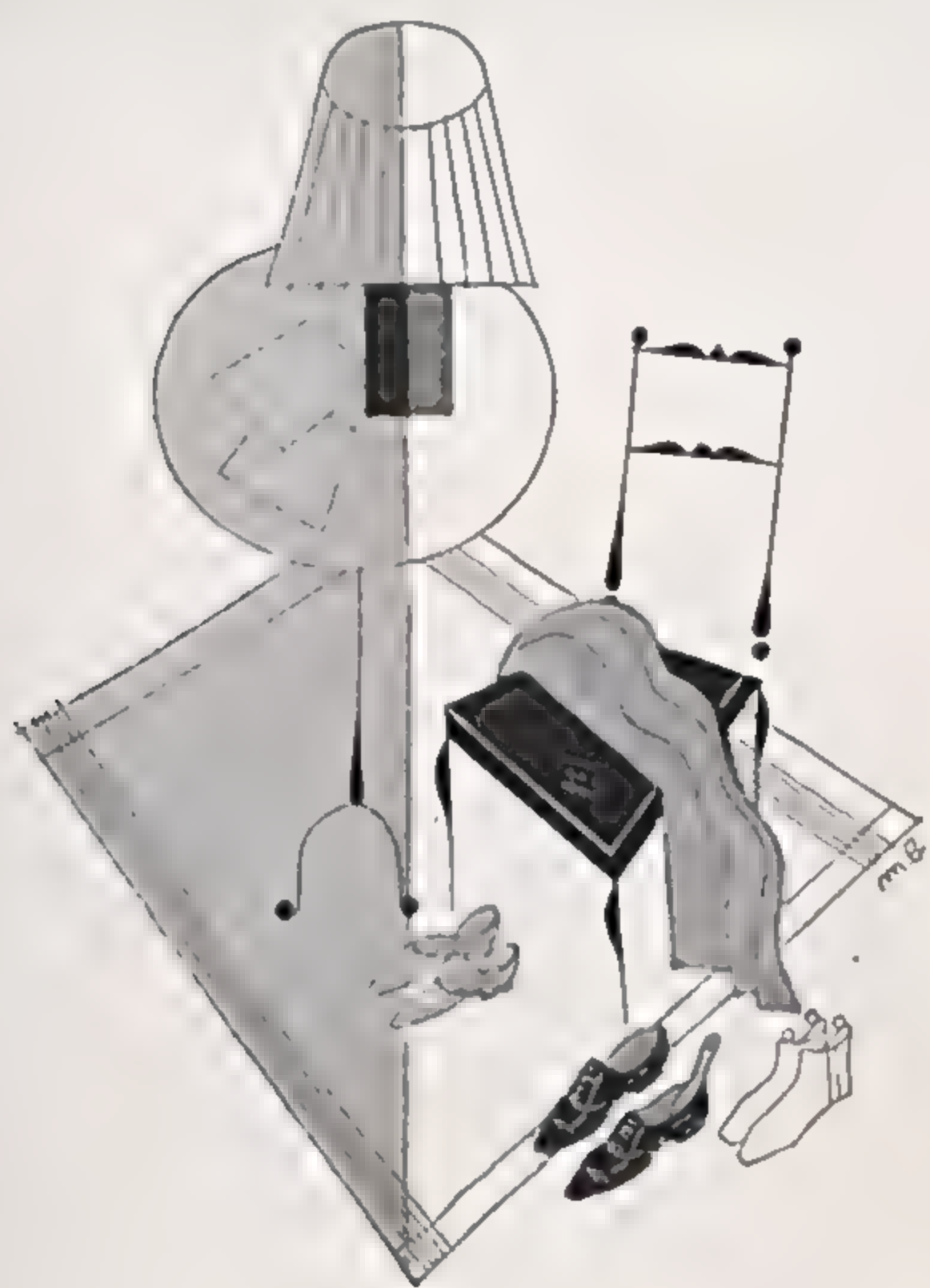
# HAVING A HAND ON THINGS

By Katharine Tynan

IT IS a mysterious and inexplicable thing. Like genius or beauty, it is a gift of the good God. It is not to be acquired. The possessor of a hand over things is born, not made. So precious a gift is it that one wonders that it should be so common, that one should find it in so many walks of life.

The gift is manifested in divers ways. One has a hand over a room. It is dreary, dull, without life or beauty till—presto!—the possessor of the hand comes in. The magic wand is waved; with a few touches, the room is what it should be, warm, living, speaking, enfolding the creatures that it shelters as the body enfolds the soul.

One has a hand over a fire, and that is part of having a hand over a room. The fire, sulky, recalcitrant with the one who has not the hand over it, darts a lick of flame at the hand that feeds it and is suddenly in good humour. A hand over the hair—well, few hair-dressers have it. Hair becomes beautiful under that hand and seems, one would say, to do its bidding like those other sentient creatures. It takes the shape it was meant to take, the beautiful coils and curves. A hand with flowers: I have seen beautiful things done with a few autumn leaves and berries, a few branches from some flowering bush, a few rushes from the pool, gathered apparently at random, when all the flowers of the garden would not make beauty for the ungifted hand.



In my girlhood, I used to envy a friend who contrived to be beautiful without any advantages beyond a certain wild grace of look and a voice soft as the dew on a moth's wing. Her features were naught; her hair was dull silver instead of gold; her arms were too long. But she had a hand over herself, as over many other things. She tied a ribbon, and it was exquisite; a little hood of velvet and silk on her pale head was perfection. She was not the least bit in the world *coquette*, even in the French sense. Everything was done without design; she was entirely unconscious of the effect—but she never failed to look charming, no matter what her costume and no matter what the setting.

What suffering it is to the person who has a hand over things to accept the handiwork of the person who has not. Suppose, for example, that one is lying in bed. I have known a very sick woman to slip out of bed in her nurse's absence to set the things on her dressing-table at the right angle. The right angle—how much it may mean! The hand over things does not necessarily mean ordered neatness. It means, more often, a sweet and calculated disorder. It might be "the sweet disorder in a dress," which, according to the old poet, "kindles in clothes a wantonness"—things beautifully set at sixes and sevens, as unlike a painful disorder as can well be imagined. I think, indeed, that the gift goes with disorder rather than uniformity. It applies to almost everything in our lives, from our home-making to our poetry. It comes into cookery, and again there are no rules that must be followed. There is a kingdom, and the violent, the adventurous bear it away.

The hand over things makes the success of France in the dressmaking world, of the Germans in gardens and parks and open spaces. It applies to races, as well as persons, and it is strangely split up and divided. The English have the hand over the house, the home. They make such houses for quiet beauty and comfort as are not to be matched in the world. French interiors—unless they be those of the old châteaux—make for coldness and gimcrackery, which penetrates

even the châteaux, sometimes. German interiors are heavy and stuffy. People who have the sun, like the Italians, do not bother about interiors. The French hand over dress and cookery is lacking in French rooms. The German hand over music and outdoor beauty does not touch the stuffy interiors. The English hand over houses and gardens extends to men's clothing, in which they have reached an absolute perfection, and it is also over the tailor-mades that Englishwomen wear, so that they are envied by other women the world over.

One might go on endlessly, but suppose we turn back to the English house. The hand which has attained perfection has been over those rooms through the ages. It is the hand of a woman; you will not find it in a man's room, and he objects to it, because it sweeps away his disorder, which is not beautiful. Give me, of all rooms and houses, for homelike beauty, the English—perhaps I should say the Island room and house. One finds such houses in Scotland, in Ireland, but one always finds that they have had an influence. They have not evolved of themselves.

An English bedroom, chintz-hung, with firelight playing on the ceiling, an English drawing-room full of beautiful old English things with a dog on the hearth—the hand has been over them for centuries. The English knew how to make themselves comfortable when they gave up being cavemen and set one box atop of another and added boxes side by side to make for privacy against the outside world, as well as shelter from the wind and weather.

When some sacrilegious person takes the fire from the English hearth and installs a base substitute—and that, alas, is in process of happening—the centre of beauty will disappear from our rooms. The god will have vanished, and the god with his capricious and lovely graces had much to do with the beauty our rooms contained. It will be a more difficult, a more ungrateful task for the one who has a hand over a room and perforce must use it.





BENDEL • BONWIT TELLER • HATTIE CARNEGIE

### A second shade doubles the chic

Beige has staged a comeback, and it proves to be a perfect shade in a mode of contrasts, combining as it does with other colours. Take the ingenious scarf above—what could be a better background than the beige woollen dress? But don't let the vivid colour of the scarf lead your eye away from the clever cutting that has gone into the sleeves

No spring wardrobe will be really complete without a short-jacket ensemble. This one earns special merit by its colour, its cape sleeves, the way its jacket stops short at the waist, and its scarf in dark brown. This is one of those costumes we yearn to put on when the warm, sunny days come—totally different in colour and line from the clothes of winter

Another version of the green and brown combination, this time in wool and velveteen. The little bias-cut velveteen jacket gives you that coveted military look, with its trim buttoning and tiny shoulder epaulets. The green wool dress is guiltless of trimming except for its brown buttons. Buttons, by the way, are practically badges of spring smartness, this season





GERVAIS • BENDEL

## COMPLIMENTARY COLOURS

### On the spring palette

We've talked a lot about ribbed woollen and about that paradoxical strict-and-soft combination—and here they both are in a coat that is a triumph of cut. It manages to be collarless, yet softly draped around the neck, and the rest is trimly tailored, with buttons set four-square across the front. The colour, string-beige, promises to be a spring leader

Another spring colour to pin your chic to is that mustardy-yellow that is so good in a pebbly wool. It's perfect for sports or semi-sports, in neat little suits that make you feel young and business-like. Here, printed wool is used for the blouse, and wool blouses, you should know, are the newest note in suits for the spring. The jacket is short and fitted



# the Gospels of Beauty

## 5. The eyes have it

JUST because you see the love-light shining in a lady's eyes doesn't mean that she has been plighting troths these days. The wise ladies are buying their love-light in small packages, to-day, little boxes and bottles; it is put on with brushes, with delicate pointed pencils, and with the lady's own forefinger. Of course, we are assuming that the well-known "love-light" means a certain sparkle, a glow, a magic brilliance which, in the old days, it took heart-pledging to produce. Just such a sparkle, glow, brilliance, lies within the reach of the hardest-hearted modern damsel, for it has been canned.

We are speaking of the very gentle art of eye make-up. It is the newest of all the cosmetic sciences, for it is only in the last two or three years that its possibilities have dawned upon us. It is probably the most complicated and the most fun of all make-ups. But, to introduce a warning note, just as it is the most exciting form, so it has many devious paths that lead but to the grave of beauty. You can go wrong-er with your eye make-up than you can with any other thing you put on your face! The girls who powder their faces in a flour barrel, the magenta-cheeked girls, are obviously going to overdo their eye shadow. But

far wiser ladies who make no mistakes with the rest of their faces—even they will find that only practice makes perfect make-up when it is a question of the eyes and what to put on them—and how.

If you are just beginning to use eye cosmetics, put them on before you apply any other, because a good make-up so often makes the eyes the focal point of the face that you may want to do a little less about cheeks and lips. Also, experiment with your eye effects well and thoughtfully before you take them out to face the world.

Your eyes must be groomed and ready before you start putting on eye shadow—just as your face should have a finishing cream before you start powder and rouge. On the opposite page, each step of eye make-up is delineated and numbered in order, as it is given to you in those salons where you are turned out with eyes that make you murmur "Can this be I?" And, from it, you can work out the régime to follow before your own dressing-table.

First, then, the eyebrows. The last thing that you want for them is the harsh, plucked effect. That shaved line, looking as though it had been painted on with an indelible pencil, was one of the strangest vagaries that ever struck the make-up



mode, since nothing was ever harder on our faces. The curve of the eyebrows should be their own, but gently controlled by plucking out any wandering hairs and by brushing them with a special little brush. You may use the faintest bit of mascara to tint the brows, or you may use just your little brush dampened with water. In either case, brush always against the hairs first, before you brush them smoothly into place. If you need the slightest accent for them, if they stop a little abruptly at the ends, you can touch them with an eye pencil. But, touch is the word, for it was the indiscriminate use of such pencils that gave this make-up its first black eye. Just what you do about all this depends, of course, on what kind of eyebrows you have, but, by some combination of these methods, you can make them beautiful.

When they are so, you proceed to the shadow, which is the most fun, because it is something you can play with until you get just the touch that does the trick. This cosmetic doesn't have to cry out loud that it is there to be effective. It is just what it says—a shadow of beauty, and the disappointed young woman who put it on for the first time, and said, "But I can't even see it! All it does is make my eyes look bluer," expressed its very essence of being.

Decreeing one colour shadow for one colour eyes is an uninspired business, because the most unexpected combination is often the loveliest, and you can have fun mixing your own. Of course, blue shadow is lovely with blue eyes, making them bluer, and green with green, and very soft brown with brown, since any shadow in their own shade brings out the colour of the eyes. But, violet might make any one of them more glamorous, and one of the (Continued on page 94)







Above, you see an eye in the process of beautification. 1. The tweezers pluck any stray offending hairs. 2. The little brush creates smooth and shining arches. 3. The pencil points lightly the way a perfect eyebrow should go

4. Eye shadow is smoothed gently over the upper lids like a very benediction—bland, transparent, beautifying, a true shadow of beauty. 5. Mascara trains the lashes into dazzling curves—and, behold, you have an eyeful!

### Eye lights in make-up





BRUEHL PHOTO—CONDÉ NAST PROCESS

## The omnipresent sweater

• It might be a blouse—this top sweater—so well does it fit and so much like a collar and cuffs are the white inserts; from Hattie Carnegie

• You'll see lots of short-sleeved, high-waisted sweaters—like the second one, with a lacy weave; Kargère

• Stripes are enormously smart. This sweater is from Hattie Carnegie

• Sleeveless, very short, and very open in its weave is this Bradley sweater in green. It's from Altman

• Hermès bags—just right with sweaters, in alligator and pigskin



# COMING UP IN THE WORLD

## or the rise of the sweater



THE English call them "jumpers," and the French call them "tricot," but we Americans call them sweaters. And, as a descriptive term, "sweater" is getting to be pretty much of a misnomer, because, if you will think carefully, you will realize that sweater implies a garment designed for either hard labour or strenuous exercise. Which is what the sweater used to be. But no longer. Not necessarily. In fact, the sweater is a scheming little climber that has wangled its way into practically every society, until, in this year 1932, you see sweaters everywhere during the daylight hours—golfing, yes; lunching, yes; sitting about, yes. But how about elaborate teas and cocktail parties? The sweater has crashed even into late afternoon society.

Time was when, by a deep-rooted convention, you wore silk and smooth-surfaced materials in town, and only in the country did your tweeds, your woollens, and (in those days) your sweaters come into view. In all practical sartorial mathematics, Sweaters equalled Country. But now, with a great quivering sigh of freedom, the smart world may be seen in sweaters for a large part of the day, and the part gets larger momentarily. They're so comfortable. They give you such a good figure. They go with so many things. They, combined with a suit or a separate skirt, make such a perfect costume. And now the designers, the brains behind the sweaters, have all got together and made sweaters genuinely suited to every occasion. It's not a question any more of striding into tea dressed in a jersey jumper best suited to the links. The sweaters for more formal occasions are special sweaters meant for just such occasions, sheer, brief little things, quite lacy-looking, sometimes, that you would scarcely have recognized as sweaters once, but, none the less, that is what they are.

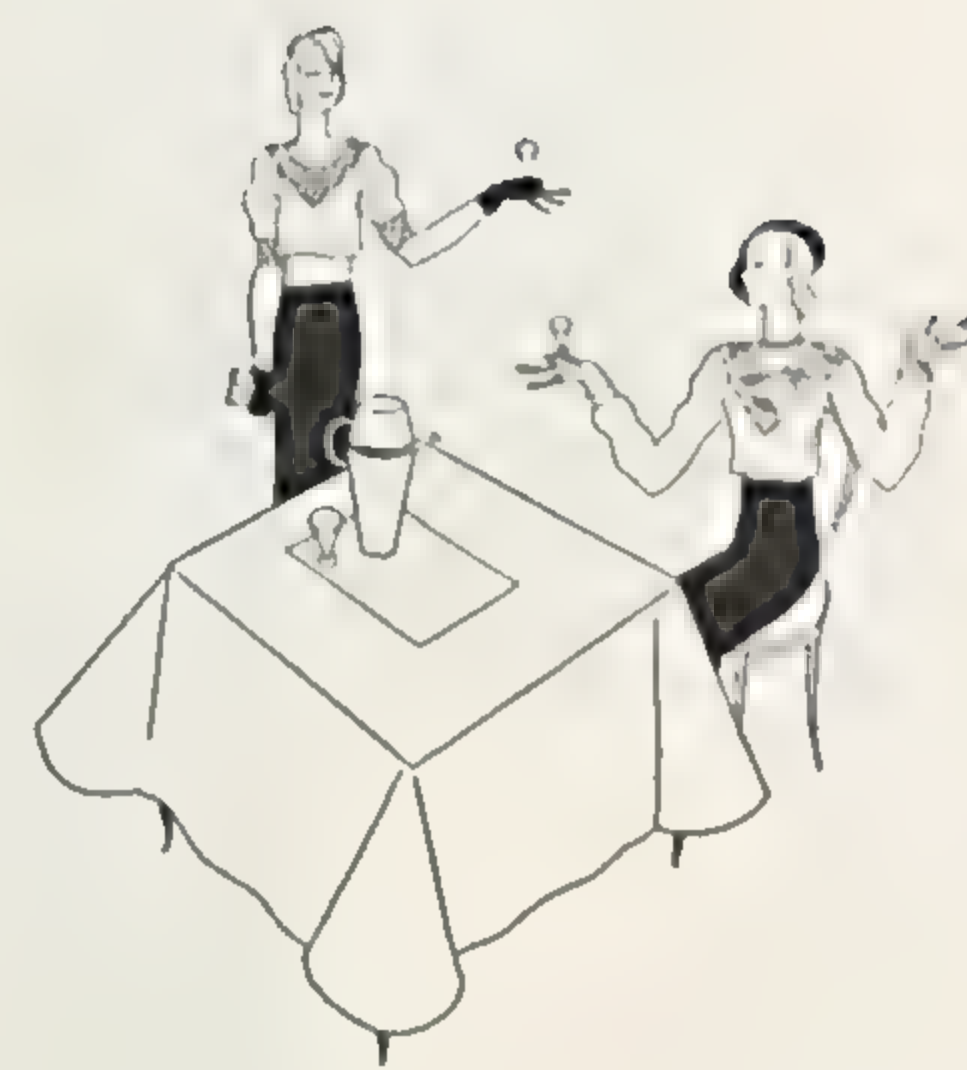
There are so many of them, so many fascinating kinds. A chic young woman has a whole collection of them, and she can never resist the newest little woolly tidbit she sees in the shops. Palm Beach, this winter, is filled with sweaters, and what happens there in the winter will happen up in the North the following summer. It's always that way.

There are, for example, the sweaters knitted with a wonderful large-holed abandon out of what looks like grocery string. Coarse and nubby, dry-surfaced, and cunningly knit to fit, they are unbearably smart in their natural string colour, perhaps with a town suit of bright green woollen. Most of the chic-est, the newest, are patiently hand-knit, although, sometimes, the hand-knit look is achieved by machines. And others are actually made by the ladies who wear them, for sweater making has collected quite a following. There is always an interest to the knitting: either large, curiously shaped holes, or rows of raised humps, or a queer twisted stitch, or a design that looks like corduroy, or some little catch like that.

There are square necks and clinging V necks and low turtle necks and alluring cowl necks. The colours are good enough to eat, clear butter colour or wild sulphur-yellow, pink the colour of strawberries, and a great deal of cream, tangerine-orange, and brick the shade of mellow Charleston houses. The little sleeves are very often short, a few inches below the shoulders, and puffed above a tight band of ribbing. Sometimes, the sleeves are long and swell above the elbow into leg-o'-muttons, ending in long, slim forearms. Occasionally, there are no sleeves at all, and then the armholes are knit to set off a shapely upper arm to best advantage. Lots of the newest sweaters have stripes, green and red and white, perhaps—in any case, very tricky, so that you discover each stripe is a different width from the others, or that the stripes alternate in some unusual way that is cleverly achieved.

It is very new to have your sweater hug your waist with some tightened band of knitting, but not tucked in—although, of course, there are many smart sweaters that do tuck in. The way in which they are made to cut in at the waist, the way the underarm section is made to fit, is really a triumph of the knitter's art.

Perhaps, newest of all are the little waistcoats. They are often sleeveless, buttoned close across the chest, double-breasted, and fantastically short. They give the wearer an enchanting broad-shouldered look. As a matter of fact, it is impossible to overemphasize the extreme briefness of all these sweaters; they are all definitely high-waisted, even the cardigans worn for golf, which fall no lower than the hips. (Continued on page 102)







THE STUDIO IN THE STABLE AT "ASHCOMBE" IS ALL IN WHITE AND NATURAL COLOUR



BUSTS BY FRANK DOBSON STAND BETWEEN THE BUTTONED-TRIMMED CURTAINS IN THE STUDIO

MILLAR AND HARRIS





"ASHCOMBE," ON THE WILTSHIRE DOWNS

MILLAR AND HARRIS

"ASHCOMBE" is very romantically situated. It is three hours by car from London, and almost impregnable. You drive to Wingreen, the highest point on the Wiltshire Downs, and, from what seems to be the top of the world, you can see I don't know how many counties lying meekly below, in pastel colours of blue and green. But in the relatively near distance, half-way down a deep valley shrouded among enormous trees only to be found in this part of England, you will see a trail of blue smoke signifying that there is a house in this quiet spot.

After a precarious drive under an archway of trees overhanging like the canvas borders in a musical comedy, with a myriad of rabbits scuttling madly on all sides, you arrive at an archway of pink brick faced with stone. Through this, you drive to find yourself at "Ashcombe," which is the name given to the two small buildings that are all that remain of an important mansion that was built during the reign of Henry VIII. and was torn down and rebuilt with the same materials in the time of William and Mary. Only sixty years ago, it appears, this mansion was demolished, and all that is now left is the little dairy-house and part of the stables, the cobblestone courtyard, a garden wall, a grotto, some broken columns, and the ilex-trees, or evergreen oaks, which, as you know, are in leaf all the year round.

From that moment a year ago, when, after exciting adventures in search of this enchanted spot, I walked under the arch and stood spellbound at the romantic beauty of the place, with its atmosphere of infinite peace and rather tragic beauty, I was determined that "Ashcombe" should be mine. Though quite small, it is extremely elegant, and the stable building is formal in its architecture. It looks rather like a dwelling to which some royalty has been banished in a fairy-story. It is unique in England. On three sides, the sky-line is high with trees and downs, the fourth continues down into a rolling valley of surpassing beauty, with a little white road winding down to Tollard Royal, which is the nearest village.

## "ASHCOMBE"

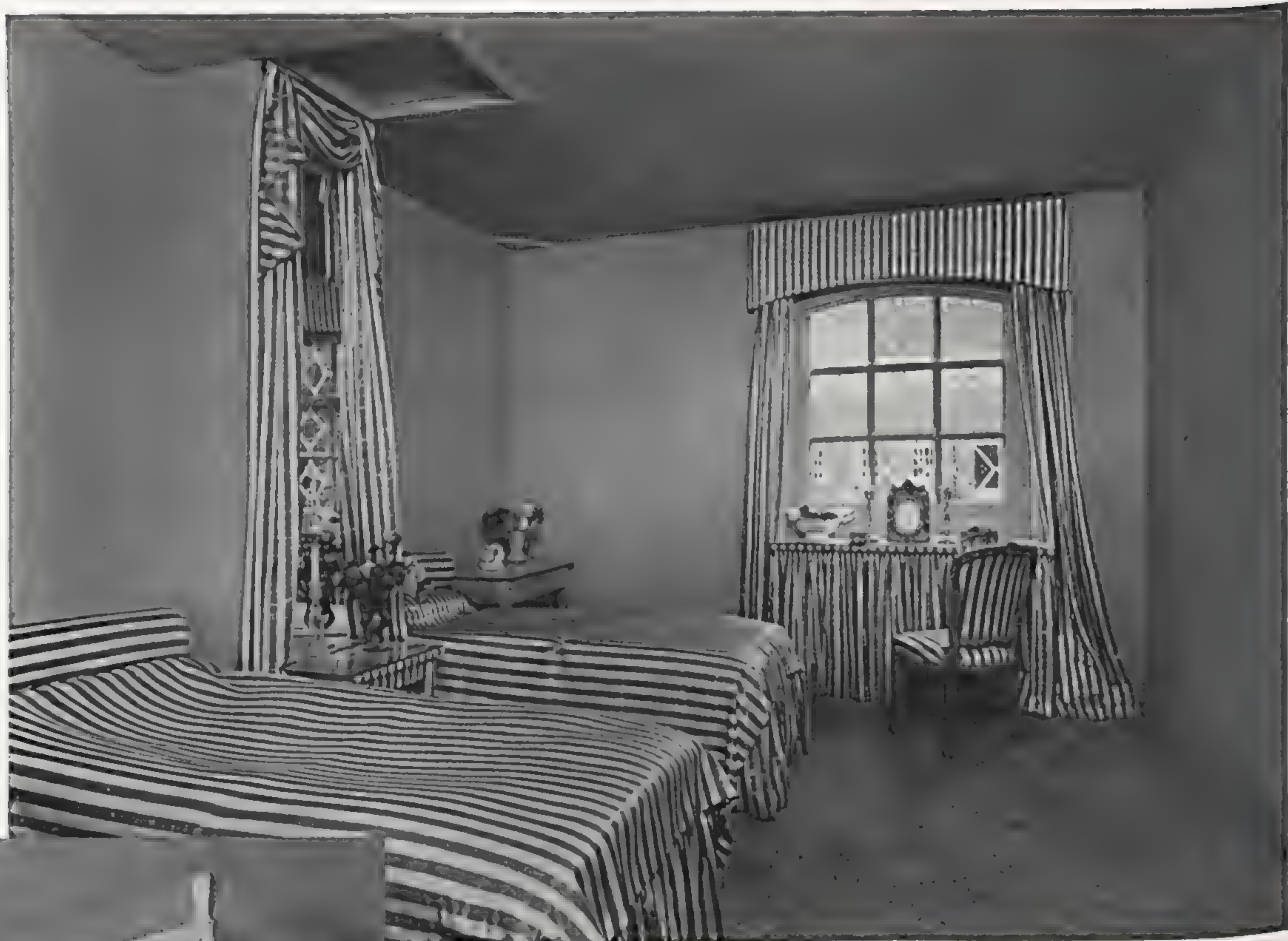
**Mr. Cecil Beaton**

**describes his English house**

I will not describe the million obstructions and difficulties, the horror of installing the drainage system, the Gehenna of the heating arrangements, that lay in wait for me in my pursuit of this dream place. Let me skip to the night in the dead of winter when the builders had made their thousandth alteration, had applied the last coat of paint, and when the first lorry, having lost its way many times, finally tottered down the uneven road through the arch, into the little courtyard, where it belched forth its treasures in the moonlight. Out came the baroque and early Victorian chairs and tables, the silver goblets and white china urns, that I had, during the months just before, collected with thriftiness and excitement in Vienna, Venice, the most unexpected spots in London, and all the other places where my work of sketching and writing for Vogue had led me.

Without airing my views on interior decoration, I must tell you that, although "Ashcombe" is built on a small scale, I have not permitted a piece of chintz or old oak. It is decorated in no definite period. Its decoration might be considered "bogus," for many of the effects are created from things never intended for the purposes to which they have been put. Though it has been necessary to become extravagant over one or two pieces, the whole has been done at comparatively small cost, and local talent has been employed almost entirely. The local seamstresses and upholsterers of Wilton have (Continued on page 104)





TURQUOISE-BLUE AND WHITE AGAINST RASPBERRY-PINK WALLS

### Three bedrooms at "Ashcombe"



THE FRILLY ALL-WHITE BEDROOM



MILLAR AND HARRIS

SCARLET SPOTS ON YELLOW SATIN

• These bedrooms in Mr. Beaton's house are as gay as his sketches and articles. The top photograph shows his sisters' room—the Misses Nancy and Baba Beaton—, with ceiling and walls the delectable pink of raspberry ice-cream and satin curtains striped in turquoise-blue and white. The other two photographs show rooms occupied by guests who come to "Ashcombe"





MR. BEATON'S DRAWING-ROOM IS A VICTORIAN RIOT OF COLOUR



MILLAR AND HARRIS

WHITE DOVES SWING IN CAGES IN THE DINING-ROOM





VANDAMM

ED WYNN, IN "THE LAUGH PARADE"



VANDAMM

BETTINA HALL, IN "THE CAT AND THE FIDDLE"

Broadway, impudently defying the latter-day prophets of gloom, is flashing its gayest lights and laughing its most carefree chuckles these days. Ed Wynn romps his inimitable way through "The Laugh Parade," while the "The Cat and the Fiddle," with Bettina Hall, continues as one of the more popular musical shows. The newer hits include "Springtime for Henry," with Helen Chandler, and "Of Thee I Sing," the most caustic and amusing satire on Americana yet devised



VON HORN

HELEN CHANDLER, IN "SPRINGTIME FOR HENRY"





GRAND FINALE FROM "OF THEE I SING"

VANDAM

EVERY ONE who lives in, on, by the theatre, every one who loves it should be deeply grateful to Robert Sparks. He is the young man who, according to the program, "presents his production of 'Never No More' by James Knox Millen." It required the courage that grows from profound feeling to do that—the courage which emanates from conviction merely to consider producing so stark and unrelieved a tragedy on Broadway, and a courage and conviction almost unique among managers to produce it without compromise or alleviation. He has put it upon the stage without attempting to soften its severe lines; he must have realized that had he done so much of the sincere simplicity which makes it so moving would have been lost, and it would have become "just another Southern play about lynching." It gives those who venture to the Hudson Theatre these evenings the same kind of tremendous dramatic experience "The Emperor Jones" and "The Last Mile" gave their audiences. And, like those exceptional dramas, it will not be forgotten for a long time.

"NEVER NO MORE": The story has a fine simplicity. Solomon, the youngest of a Negro Mammy's six children, accidentally kills a white girl. A mob burns him just outside his Mammy's cabin. Having tasted blood, the lynchers crave more—they would murder their victim's relatives. But Mammy has a stick of dynamite. She stands in the doorway of her cabin and, illuminated by the fire which consumed her son, threatens to drop it in a pot of burning coals. They go away.

That is the whole tale. The author has injected no padding, no extraneous complications into it. He was too

## SEEN ON THE STAGE

By David Carb

profoundly in earnest to resort to tricks. Every word he wrote poured from his heart. Consequently, from the first moment to the final one, the drama reveals a sincerity as rare as it is precious in the theatre. While every line is laden with the beauty of heartfelt, irrepressible utterance, a few write themselves in italics on the memory and the emotions. When the father of the dead girl shouts (off-stage) at Solomon: "You killed my little girl," one of the Negroes (on stage) murmurs: "Looks like white folks got feelin's, too." And when the whites are battering down the door, the same son of Mammy cries: "Gawd done gone somewhere else this evenin'." One would have to search long in dramatic literature to discover lines more magnificently tragic.

If "Never No More" were the bare account of a lynching, it would be gruesome, possibly unbearable. But their terror and pain accentuate in Mammy and her clan the matriarchal structure of the Negro family, and, in that, there is a dignity, a rich pathos that envelop, soften, and colour the horror—indeed, they dissipate the horror, convert it into a *deus ex machina*, which brings out human relationships of such fineness, intimacy, interdependence, and nobility that they must call (Continued on page 100)





MAINBOCHER • MAINBOCHER • MOLYNEUX • CHÉRUIT

### Dull crêpes but bright ideas

• All the colour at the back—that's the exciting thing about this crêpe evening dress. It combines vermillion-red with black, and it falls to a smart length that makes it perfect for gala occasions

• A vivid sapphire-blue belt on a flame-red crêpe dress—the colours of a driftwood fire. The softened bosom front is chic, and so are the two rows of jagged seaming that appear on the skirt

• One shoulder covered, one bare, is a new note for spring. Molyneux has balanced it with diagonal hip drapery on a frock in one of the new aquarelle-greens that are so important

• Chéruit goes in for one-sided effects, too. The opposing diagonals on this cornflower-blue frock are pointed up with bows on bodice and skirt, and the dull crêpe is one of the new marocains



# TIP YOUR HAT

## to the new mode

WHATEVER type of hat you choose, to start off the spring season—and whatever your age—, let it tilt far over the right eye and rise up behind the left ear. If the first twenty don't seem becoming, try a twenty-first and a twenty-second. For this is the new line, and it has so many variations that some one of them is going to flatter you.

- Flowers are chic once more—but not with every costume. A toque with a flower halo, like the one at the right, would be charming with a print or a monotone afternoon dress. But a hat with a gros-grain bow, like the one below, is better with wool.

- The new canotier—the hat with a shallow crown and a modified brim—is the most versatile hat of all, good with frocks and suits and coats.

- Berets may not be new, but their chic goes on like the well-known brook, because they're the most comfortable type of all for sports and a dozen other uses. Some have a new turban-like look, but they're still berets at heart. Your closet shelf, if it's up-to-date, will have a canotier and a flower hat and a hat with an aureole brim, to make you look beatific. But tucked in the corner will be a beret—or two, or three—and you'll be surprised to find how many times this will be the hat you'll reach for.



ESTHER MEYER



LEWIS



NELLY

- High-above-the-left-ear—that's the place for trimming now. Esther Meyer's "Packard," a hat of beige felt, has a bow of brown grosgrain in this strategic position

- Lewis puts a forget-me-not halo about this toque of crocheted straw in navy-blue
- Nelly's "Dans le Bois," of yellow-beige picot and red roses, has the new side dip





CECIL BEATON



HOYNINGEN-HUENÉ, PARIS

PAQUIN

And where shall we go to-night? Suppose the start is dinner at a restaurant—from there, who knows? So this smart woman wears all-black—very smart black—with the newest, waist-length, wrapped-around, hug-me-tight evening jacket that ever you saw. It's of black velvet, and the silver fox that winds around the shoulders and waist is not an endless scarf, but just the tricky way Paquin has of handling the collar. The jewels worn are from Dervise

Lilyan Tashman handles a difficult situation cleverly here (left)—in an elaborate, but simple dress that can be toned down if the crowd should go on from a private party to a night-club. White chiffon, heavily studded with crystal beads, is used for the dress, which has a low décolletage. It's the long-sleeved jacket that lessens the formality, tied as if it were part of the dress itself. The velvet sash is a dash of scarlet. Model designed by Emmett Joyce

The American cry for clothes to wear on impromptu nights urged Lanvin to create the two tunics on the opposite page. The short one of silver lamé is formal and goes with an ankle-length black crêpe skirt. Miss Agneta Fischer posed. Calou coiffure; Dervise jewels. The long tunic of gold lamé could tide one over from late afternoon to midnight. It has a black crêpe skirt. Miss Evelyn Grieg's coiffure is by Émile. Bag, ring, and shoe clips from Dervise





LANVIN

HOYNINGER-HUENÉ, PARIS

FOR IMPROMPTU EVENINGS



# DEMOCRACY in DRESS

by **Princesse Marthe Bibesco**

FOR some forty years, my cousin, Princesse Jeanne Bibesco, had been a nun, Abbess of the Carmelite convent in Algiers. All this time, she wore Saint Theresa's habit of coarse brown serge and black veil, bare, sandalled feet. She had left the world at the age of fifteen, while her mother, a granddaughter of Maréchal Ney, and her grandmother, the Duchesse d'Elchingen, a friend of Victor Hugo, were still wearing laces and crinolines. In her convent across the Mediterranean, she had heard but little of the changes that had taken place in Europe after the fall of the Third French Empire, with all its consequences.

As time passed, even the peace of the convent had been disturbed by the struggles between Republic and Church. Later, Princesse Jeanne had become involved in the dispute caused by the French act of Parliament expelling all religious communities, and she had acted as political agent to Pope Leo XIII. As a result, she had to leave her convent under the succeeding Pontificate.

She came to stay with us in Paris, and it happened to be at a time when I was in deep mourning, wearing cloth and *crêpe anglais*, according to the old tradition. She made no remark on my clothes, but one day another cousin came to call on us, dressed with the usual elegance of the modern Parisian. After she had gone, the Abbess questioned me in amazement. "Do you think Hélène wears clothes fit for a Princesse?" At that moment, I understood



the revolution that had taken place in fashions since the days when my cousin had renounced the world.

Hélène, that day, was wearing one of Chanel's delightful jersey dresses of the most expensive simplicity. By questioning my cousin Jeanne, I tried to elucidate her ideas on what she considered were clothes fit for a Princesse. She told me that neither her grandmother nor mother nor any other lady she knew would ever have worn a woollen dress except as mourning. As for jersey, it was the uniform of the poor. By talking to a woman who had lived outside the world for so long, I became suddenly aware of the tremendous upheaval of ideas that had taken place in woman's conception of dress. It was not a matter of line, voluminousness, and pattern, but a profound difference in the actual material, as astounding in its way as the change that took place in the early nineteenth century, when the noblest and most elegant men in England and elsewhere exchanged the embroidered silks and fine velvets of the eighteenth century for the plain black broadcloth that has since remained their only adornment.

Democratic fashion, a century later, had set in for women also—the sort of democracy that allows a man to be dressed exactly like his butler without running the risk of being mistaken for him. I understood the progress in true elegance thus achieved. Women had at last attained the same assurance as men; they could do without feathers and furbelows and yet impose their superiority.

The Frenchwoman who first started this revolution in clothes is known to be a woman of the people. She is a genius in her way, and none of us can be grateful enough to her. Mademoiselle Chanel has done more for aristocrats than they can ever do for her. Has she not given them the conviction that they exist independent of their fineries? It is all very well for a duchess to be seen with a ducal coronet on her head and a purple mantle on her shoulder, but, when it comes to wearing jersey, the uniform of the poor, and a necklace of glass beads, a certain manner is indispensable, if she (Continued on page 96)







## THE YOUNGER GENERATION

• A small boy will look adorable in this blue-and-white knitted suit. It costs only about \$4; Franklin Simon

• The young lady looking down on him wears sky-blue batiste, with embroidered bees; under \$8; Best

• A coat for best is of pebbly wool in a yellowish-green, and the hat matches it. They cost under \$20; Best

• When you are six, or only two, wear a high-waisted white dotted Swiss; under \$11; Bonwit Teller

• Even the back view of the embroidered white voile dress is appealing; under \$9; Saks-Fifth Avenue

• Three little lace-edged ruffles trim a white dotted Swiss frock (lower right); under \$9; Bonwit Teller



# DESIGNS FOR PRACTICAL DRESSMAKING



## Cut and contrast

## in new designs

**FROCK No. 5932**—There's triple contrast on this afternoon dress in three tones of satin roma from Roessel. A Talon fastener or looped buttons may be used at the neck closing in back. Sleeves in one with blouse. Designed for sizes 12 to 20 or 30 to 38

**FROCK No. 5938**—Irish lace and sheer crêpe make just about as chic a combination for formal afternoons or informal evenings as you could wish. This model is shown also on page 88, as an evening dress with a low back cut. Designed for sizes 32 to 46

**FROCK No. 5933**—One view shows the short jacket tied neatly over the one-piece dress. The other view shows the dress, alone, with its sleeves flared below the elbow and its collar one-sided. Of Haas's "Charlette," a canton crêpe. Designed for sizes 32 to 42

**JACKET No. 5936 SKIRT No. 5942**—Here's one of those very practical and workman-like 1932 costumes. The cardigan jacket has epaulet sleeves; the skirt, a built-up waist-line. Of wool crêpe. Jacket designed for sizes 12 to 44; skirt, sizes 26 to 36





BACK VIEWS OF THESE MODELS ARE SHOWN ON PAGE 86

ENSEMBLE No. S3558—Blouses are about the smartest place to use a print this year. Here, the canton crêpe suit has a blouse and scarf of Stehli printed crêpe. The double-breasted jacket has epaulets. Scarf included. Designed for sizes 32 to 42

FROCK AND JACKET No. 5931—Nice contrast can be arranged if you use a bordered diagonal sheer crêpe like this one from Cheney. The frock has a large collar that buttons back, and the jacket has three-quarters sleeves. Designed for sizes 32 to 42

FROCK No. S3557—The bodice of this graceful frock crosses over and ends in a tied girdle in back. A heavy crêpe roma is the material used here, and the set-in sleeves are both unusual and very smart. This model is designed for sizes 32 to 42

FROCK AND JACKET No. 5928—A very clever note about the sleeveless jacket of this one-piece frock is that it buttons onto the dress itself. This is an "Easy-to-Make" model and is made of an Onondaga crêpe. Designed for sizes 12 to 20 or 30 to 38

FROCK No. 5930—The high, moulded waist section of this frock runs around and becomes a scarf collar. But only on one side, thus doubling its chic. The fabric is canton crêpe, and the sleeves are seven-eighths length. This is designed for sizes 32 to 40

COAT No. S3556—Wide military lapels are smart, and these emphasize the fact by being darker than the beige light-weight woollen coat. Triangular inserts at the back and the high closing give this model trim fitted lines. Designed for sizes 32 to 40



# BRIONI for SPORTS

by William B. Powell

THE little island of Brioni, which lies in the Adriatic between Venice and Trieste and just off the newly popular Dalmatian coast, is at its best in the early spring. Most Americans who know Brioni at all visit it in July or August—but, to me, it is least attractive at that time. In the first place, it is crowded—or, rather, the hotel is, for the island itself could never be crowded, which is one of its chief charms. Then, too, the summer climate is apt to be a bit too tropical for many people. Of course, the bathing is glorious in summer—but, at about one o'clock, you feel the call of the path through the pine woods, which leads you back to the cool walls of the hotel, where you remain until five o'clock, when you have tea on the terrace before you begin your polo, golf, tennis, or sailing in the late afternoon.

Springtime in Brioni is the chic season. The hotel is far from full, and the guests who are there are usually "somebodies." This resort in March and April is to Central Europeans what Aiken is to us, and people from Budapest, Vienna, and Berlin visit Brioni in May, in the same way that we go to White Sulphur or Hot Springs. The winter and spring seasons in Brioni are becoming very popular with the English, also, especially with those keen on sports. As a matter of fact, it is almost essential that you like sports, or, at least an outdoor life, if you are to enjoy Brioni. There are no casinos, no cafés, and no shops—except the few in the hotel itself. But there is everything you can think of in the way of sports—polo, riding, shoot-



AMERICAN APPRECIATORS

SZENTIVANYI



AT BRIONI, YOU DRIVE, CYCLE, OR WALK—BUT DON'T MOTOR

ing, tennis, sailing, tramping, and bicycling. The latter is very popular, because Brioni, like Bermuda, enforces the rule of "no motors"—a most welcome feature to the motor-tired.

Americans go there, too. The photograph at the lower left shows a number of them—Mr. and Mrs. Persifor Frazer, third, Mr. and Mrs. Forrester A. Clark (who honeymooned there), Mr. and Mrs. Robert Leason, Mr. and Mrs. Harry Hollins, Mr. Francis Kinnicutt, Miss Elizabeth Thayer, and Miss Anita Shields.

Brioni is often called the "sportsmen's paradise." The hotels and the island itself are owned by one family, the Kupelwiesers, Viennese who are ardent polo players. Their stables can accommodate two hundred ponies, and there are two polo fields. The main one has probably the most beautiful setting of any in the world. One edge of it is on the very shore of the Adriatic, while the other has a glorious background of Italian cypress. And one end has what no other polo field can offer—a charming bit of old Roman ruin!

The secretary of the Brioni polo team is Commander the Honble. Valentine Wyndham-Quin, son of the Earl and Countess of Dunraven and Mountearl. He is also the Honble. Secretary of the Golf Club. Baron Louis Rothschild sends down his ponies from Vienna at least once a year to Brioni, where he plays polo for a month or longer, and Walter Freiss is another Viennese polo enthusiast who visits Brioni regularly. Last year, he took eight of his ponies. Prince von Schaumbourg-Lippe keeps his ponies there, as does Prince Otto Windisch-Graetz. Most of these men come to Brioni in the spring.

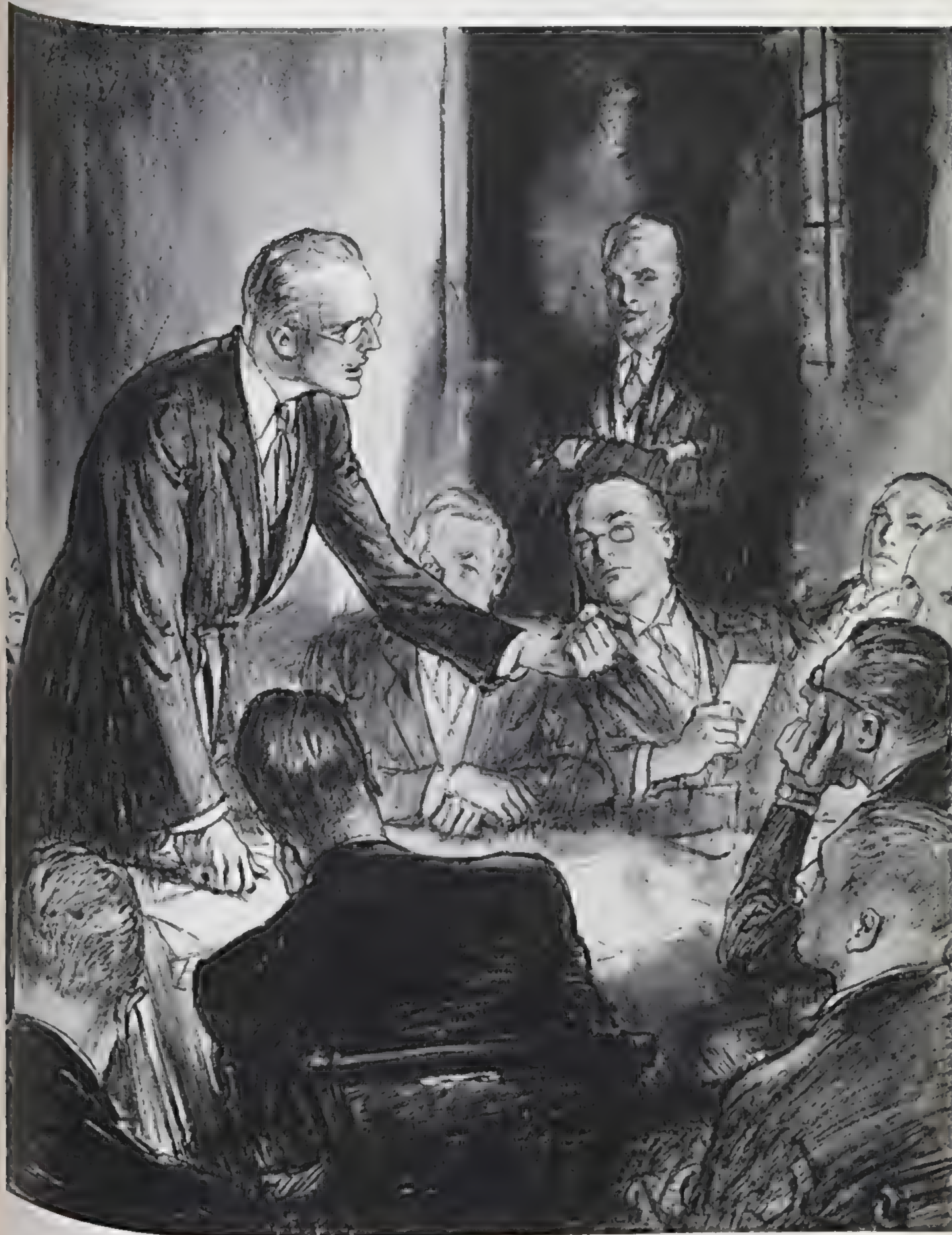
Captain Pearce, well-known in America, often trains the Rothschild ponies and plays at Brioni many months during the year. Edward Dewing of Hartford, Connecticut, brother-in-law of Mrs. Gene Tunney, wintered at Brioni a year ago and became very keen on polo.

Brioni is especially popular with middle-European sportsmen, and the Hungarians, with their renowned love of horses, ship many ponies from the best Hungarian stables to the Brioni polo matches. The Budapest Magyar Polo Clubs usually play at Brioni for a fortnight in April. Many of the Englishmen (Continued on page 86)



# “Ethics be hanged!

Women are entitled to these vital beauty facts”



The room was tense with excitement when Dr. ....\* rose to answer his medical colleagues.

As one of the best known dermatologists in America . . . his words were awaited with keen suspense.

“You tell me that it would be unethical to publish this report,” he began. “But I say to you that no ethical question is involved!

“We have conducted an impartial clinical test of the preparations that women use on their faces to improve their complexions. The case records conclusively point a way by which a woman can have a better, healthier skin. Is there any justifiable reason why women should not have the advantage of our findings?”

So it was decided to release the facts . . . but to withhold the names of the physicians, in deference to professional custom.

For 30 days, 15 of the nation’s most distinguished dermatologists conducted a comparative test of leading soaps, creams and lotions, on the faces of 612 women. At the beginning and end of the test, microphotographs were taken of each skin, and a record written of its condition.

That Woodbury’s Facial Soap won these tests . . . over other soaps, over famous creams and lotions, over expensive beauty methods . . . will come as no surprise to the millions of Woodbury users.

But for you, if you have not tried Woodbury’s . . . here is evidence that it is more than a soap. Here is scientific proof that Woodbury’s Facial Soap makes the skin clear, fine, smooth, colorful, as no other cleansing treatment does. That it is the finest of all daily skin cleansers . . . for both the normal and the supersensitive skin.

Read the complete details of the nation-wide Half-Face Test in the columns at the left. Then decide whether in fairness to your complexion, you can afford to delay your test of this scientifically *proven* way to skin loveliness.

Woodbury’s Facial Soap is sold at all drug stores and toilet goods counters, at 25¢ a cake. Its regular use on your skin costs less than a penny a day.

USE THIS COUPON FOR PERSONAL BEAUTY ADVICE

John H. Woodbury, Inc., 1015 Alfred Street, Cincinnati, Ohio.  
In Canada, John H. Woodbury, Ltd., Perth, Ontario.

I would like advice on my skin condition as checked, also week-end kit containing generous samples of Woodbury’s Facial Soap, Woodbury’s Cold Cream, Facial Cream, and Facial Powder. Also copy of “Index to Loveliness.” For this I enclose 10¢.

- |                                    |                                       |                                      |                                      |
|------------------------------------|---------------------------------------|--------------------------------------|--------------------------------------|
| Oily Skin <input type="checkbox"/> | Coarse Pores <input type="checkbox"/> | Blackheads <input type="checkbox"/>  | Flabby Skin <input type="checkbox"/> |
| Dry Skin <input type="checkbox"/>  | Wrinkles <input type="checkbox"/>     | Sallow Skin <input type="checkbox"/> | Pimples <input type="checkbox"/>     |
- For generous sample of one of Woodbury’s Three Famous Shampoos, enclose 10 cents additional and indicate type of scalp.
- |                                       |                                    |                                     |
|---------------------------------------|------------------------------------|-------------------------------------|
| Normal Scalp <input type="checkbox"/> | Dry Scalp <input type="checkbox"/> | Oily Scalp <input type="checkbox"/> |
|---------------------------------------|------------------------------------|-------------------------------------|

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

© 1932, John H. Woodbury, Inc.

SYNOPSIS OF THE NATION-WIDE HALF-FACE TEST

WHO TOOK PART . . . 612 women, aged 17 to 55, from all walks of life—society women, housewives, clerks, factory workers, actresses, nurses.

THE TEST . . . For 30 days, under scientific supervision, each woman cleansed one-half her face by her accustomed method, and washed the other side with Woodbury’s Facial Soap.

WHERE . . . New York, Chicago, Philadelphia, Detroit, Boston, Baltimore, Houston, Denver, Jacksonville, Hollywood, St. Louis, Pittsburgh, Portland (Oregon) and Toronto, Canada.

SUPERVISED BY 15 eminent dermatologists and their staffs. Reports checked and certified by one of the country’s leading dermatological authorities.\*

RESULTS . . . Woodbury’s was more effective than other beauty methods in 106 cases of pimples; 83 cases of large pores; 103 cases of blackheads; 81

cases of dry skin; 115 cases of oily skin; 66 cases of dull “uninteresting” skin.

\*In accordance with professional ethics, the names of these physicians cannot be advertised. They are on file with the Editor of this magazine and are available to any one genuinely interested.



NOT JUST A SOAP . . . A SCIENTIFIC BEAUTY TREATMENT IN CAKE FORM

Tune in on Woodbury’s every Friday, 9:30 P.M., E.S.T. Leon Belasco and his orchestra. WABC and Columbia Network.





### A coat or a suit to start off the spring

COAT No. 5890—Tucking shapes the raglan sleeves above tight-fitting cuffs on this smart coat of Forstmann diagonal woollen. The wide lapels are flattering. Designed for sizes 32 to 42

COAT No. 5892—A plaid silk scarf enlivens the neck-line of this collarless coat of light-weight woollen. The front may open to form two wide lapels. Designed for sizes 32 to 42

FROCK No. 5903—Rough crêpe is perfect for runabout town wear. This one-piece dress has a short cape that buttons onto it. This serviceable model is designed for sizes 32 to 42

COAT No. 5916—The two-button closing is on one side, and the lapels are wide, on this light-weight woollen coat, which is made with raglan sleeves. Designed for sizes 32 to 44

JACKET No. 5910 SKIRT No. 5895—This wool crêpe suit has the new dart-fitted front. The jacket is designed for sizes 12 to 42, and the well-cut skirt is designed for sizes 25 to 34

COAT No. 5887—The cape that ends at the armholes in front is optional on this coat of a soft, rough tweed. It's a perfect model to wear when travelling. Designed for sizes 32 to 40

**Designs for practical  
dressmaking**

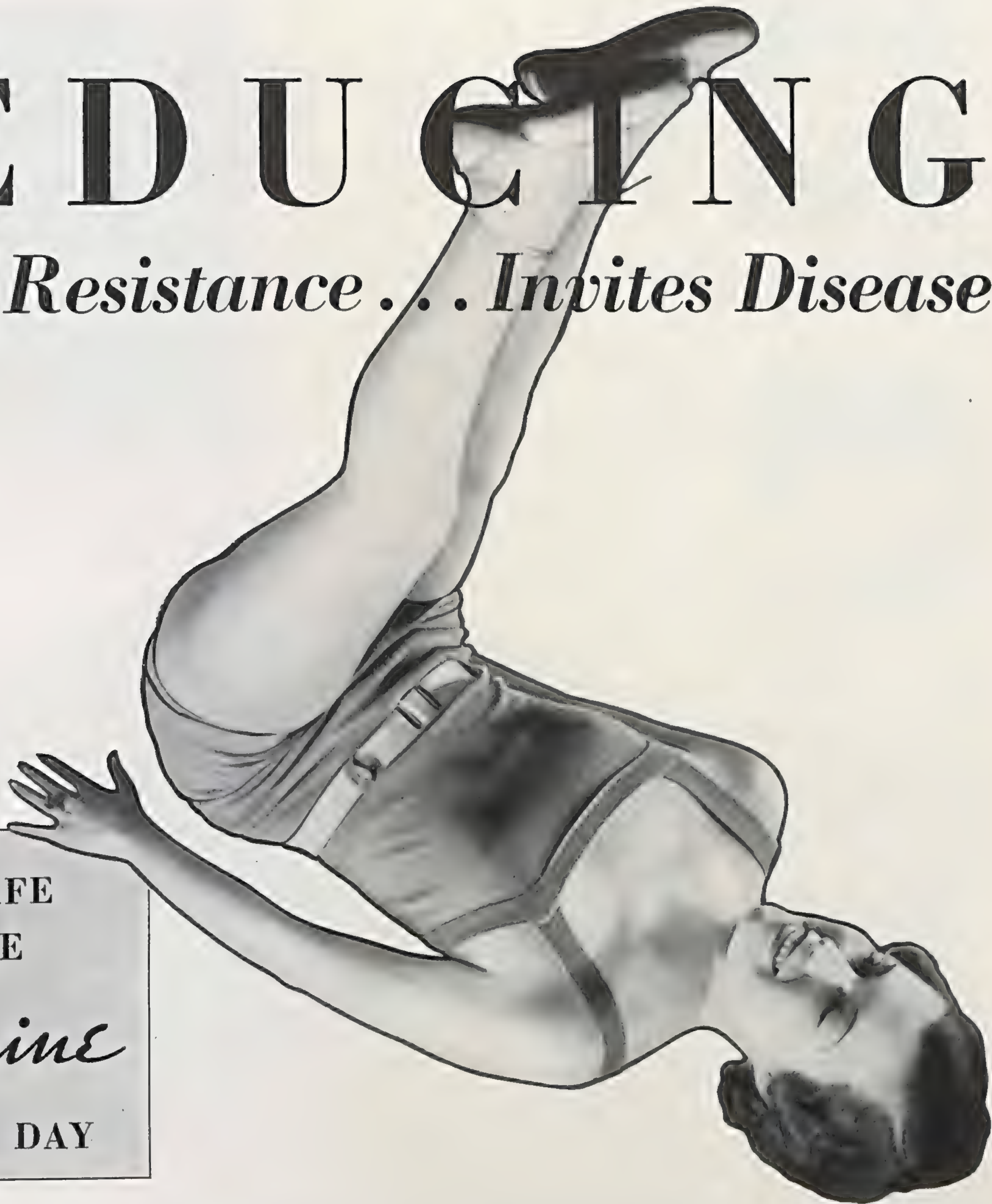
JACKET No. 5884 SKIRT No. 5895—Soft, rough tweed is used for this trim suit with raglan sleeves and pockets. The jacket is designed for sizes 14 to 42, and the skirt for sizes 26 to 34

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 25



# REDUCING

*Lowers Resistance . . . Invites Disease*



PLAY SAFE  
GARGLE

*Listerine*

TWICE A DAY

*Kills Germs on Contact . . . Reduces Colds 66%*

As the poundage goes down, so usually does the body's resistance to disease. But now women have found a pleasant way to aid them in keeping well during periods of systematic exercise and rigid diet.

It is the twice-a-day gargle with full strength Listerine—recommended by physical instructors and physicians.

Exercise and diet all too frequently lower vitality so that germs multiply more rapidly. Disease takes hold quickly. Dieters are easy prey to serious colds and more dangerous infections.

Used as a gargle, full strength Listerine helps Nature to overthrow germ invaders. It kills germs in the fastest time possible

to measure scientifically. Reduces bacteria in the mouth 98% and maintains substantial reduction for hours.

Listerine's value as an aid in preventing and treating colds is not a matter of opinion but of fact. Tests on 204 persons in normal health revealed this astonishing truth: *That those who gargled with Listerine twice a day had from 50% to 66% fewer colds than those who did not gargle with Listerine.*

When Listerine users *did* contract colds they were only one-fourth as severe and lasted one-third as long.

Such results are clear proof of the benefits of Listerine's germicidal action. That

Listerine is, at the same time, non-poisonous, safe to use, and actually healing in its effect on tissue recommend its use over ordinary antiseptics so harsh they may damage tissue.

Get in the habit of using Listerine every morning and every night whether you are dieting or not. It is your protection against infection and your certain assurance that you are free of halitosis (bad breath). Listerine is the swiftest of deodorants—*instantly* conquers odors that ordinary mouth-washes cannot hide in 4 days. Always keep Listerine handy in home and office. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.





# UNDER THESE SMART SHOES you'll find the most interesting soles you ever saw

*You will simply love these smart shoes as soon as you see them. And when you turn the shoes over and see the intriguing soles you will be doubly enthusiastic. These are the much-talked-of Darex Soles. . . . (You can tell they are Darex Soles in a minute — they look so very different from ordinary leather or rubber soles — like soft, velvety suede.) . . . Darex Soles are being enthusiastically received for these reasons: — They are waterproof, they are slip-proof, they are insulating — they are light and resilient, and they are wonderfully good looking. Be sure that all your outdoor shoes have Darex Soles.*



White Pigskin Unlined Oxford with Darex Soles, by I. Miller  
*A simply perfect sport shoe, superbly styled, with a very graceful perforated design. Of finest white Pigskin with white Darex Soles.*

I. Miller stores in New York, Chicago, Philadelphia, Washington, Palm Beach, Kansas City, St. Louis, Los Angeles, San Francisco, and other principal cities carry I. Miller Shoes with Darex Soles.

## Darex Soles

T H E I N S U L A T I N G S O L E S



MARTINUS ANDERSEN

Lenthéric's lovely perfumes can be had in these graceful Swedish bottles with amusing figures. You can find them in the Lenthéric salon on Fifth Avenue

## ON HER DRESSING-TABLE

LENTHERIC, the famous French house exclusively associated in feminine minds with fine perfumes and cosmetics, has introduced a duet of facial preparations—two duets, in fact, since there are two separate groups, a cream and facial lotion for dry or normal skin, and another cream and lotion for oily skins. These are presented as complete and adequate treatments in themselves, an item of interest to the woman who likes to reach the lowest common denominator in the number of her beauty preparations. There are soundly worked out directions for using the creams and lotions in morning and night treatments. The cleansing cream for the oily skin is readily soluble in water, and the cleansing cream for the dry skin is of such consistency that a thin film can be applied after the cleansing at night, to act as an emollient. In the case of very dry skins, the lotion is to be omitted from the night treatment. Emphasis is laid on the fact that these preparations have been especially compounded to effect the thorough, pore-deep cleansing that is required for every skin subjected to the sooty climates of our large American cities. The creams and lotions, put up in the distinctive fashion that characterizes this series, can be purchased in the Lenthéric salon in New York or at the toilet-goods counters of the leading shops throughout the country.

There has been a great to-do in Paris about the Carmichael nail polish that Madame Mille uses in her little shop on the rue Saint-Honoré, where so many smart women go, and, now, Rose Laird has imported these polishes to her Fifth Avenue salon in New York, the only place in which they are available in this country. These polishes, over which so much enthusiasm has arisen, are like lacquer, gleaming, but opaque, and they seem to have the faculty of actually improving the texture of the nails they adorn. There are two beautiful and entirely new colour shades that are a perfect

reproduction of the true coral shade, together with a rose-geranium that has a faint orange cast, as well as a wide variety of others, ranging from an almost colourless tone to a clear, deep scarlet for night. Another of Rose Laird's importations, again exclusive with her, is a new French perfume known as "Pstt," which has a very unusual fragrance. And, in this salon, you will find a collection of smart little tortoise-shell combs in thin cases, vanity-cases, and rouge boxes, to be monogrammed with inlaid gold initials.

In this hurried life of the twentieth century, there are times when we not only feel tired, but we frankly look tired; when we would give anything for a temporary lifting of our faces. To meet this dire moment, there is a new cosmetic known as "Perma-Mask," which has a remarkable way of bringing a quick rejuvenation. It is a liquid, and you put it on sparingly under your make-up, where it gives a firm, smooth contour to your face, as long as you keep it on. Or you can apply it thickly, like a masque, and let it stay for half an hour, during which time it gets in its work of banishing the drawn, fatigued look. There is a special Perma-Cream to remove the masque, which has astringent properties and serves as a powder base, and both can be purchased from Franklin Simon.

If you are one who does your own shampooing, the process has been expedited by the advent of a new imported shampoo powder from the firm of H. Roberts and Company of London. It is called English Chamomile Shampoo, and is especially adapted for keeping fair hair fair. However, it may be used for all shades, for it gives a gleam to the hair, making it appear unusually glossy and alive. It also tends to leave the hair more tractable than some shampoos do, which is an asset in itself. The powder dissolves readily in water and fluffs up into a lather that cleanses the hair of every particle of dust. It may be purchased in boxes of five packets at Saks-Fifth Avenue.



# The last word in driving control!

The Triumphant New Studebakers offer you 32 startling betterments for 1932 . . . chief of which is incomparably finer Free Wheeling in all forward speeds *plus* Synchronized Shifting and Automatic Starting. Studebaker virtually eliminated the clutch as a factor in driving when it pioneered Free Wheeling in 1930—and now Studebaker has simplified and improved the entire transmission mechanism *without adding anything new for the driver to do!* The Triumphant New Studebakers . . . with longer, wider bodies . . . Full-Cushioned Power . . . and other epochal

improvements . . . are the only line of cars in their price class to provide Safety Plate Glass without extra charge in all windshields and all windows of all models. Drastically lower in price, they reflect all the experience and vitality of Studebaker's 80 enterprising years.

## NEW LOW PRICES

PRESIDENT EIGHT, 122 H.P., 135" wheelbase  
\$1690 to \$1890 Reductions up to \$560

COMMANDER EIGHT, 101 H.P., 125" wheelbase  
\$1350 to \$1465 Reductions up to \$235

DICTATOR EIGHT, 85 H.P., 117" wheelbase  
\$980 to \$1095 Reductions up to \$120

STUDEBAKER SIX, 80 H.P., 117" wheelbase  
\$840 to \$955 Prices at the factory



To start the Triumphant New Studebakers you simply switch on the ignition with a key. The engine instantly responds—and even should it stall at any time, it automatically starts again.



The Studebaker Synchronized Shift assures instantaneous, silent shifting in all gears and at any car speed. There's no clashing. You shift as fast or as slowly as you wish.



With their steel core safety steering wheels of super-strength, and steering gear that automatically rights itself after a turn, the Triumphant New Studebakers hold their course true under all conditions.



The improved Studebaker brakes, at a woman's normal foot pressure, are adequate to any emergency of road or traffic. Brake drums are larger. Lining that's molded and thicker doubles the life and halves the wear.



Studebaker Free Wheeling is controlled by a touch of a lever on the dash. There is no necessity for keeping your foot constantly on a button.

## Triumphant New STUDEBAKERS





## SPRING'S PERFECT MODELS

The Smarter Shops are now Showing the Beautiful Lily of France Duo-Settes and Step-Ins • They express in the loveliness of smaller waistline and uplift bust the artistry which produces corsets in strict accord with the imperious demands of fashion, and endows them with uncopiable beauty.

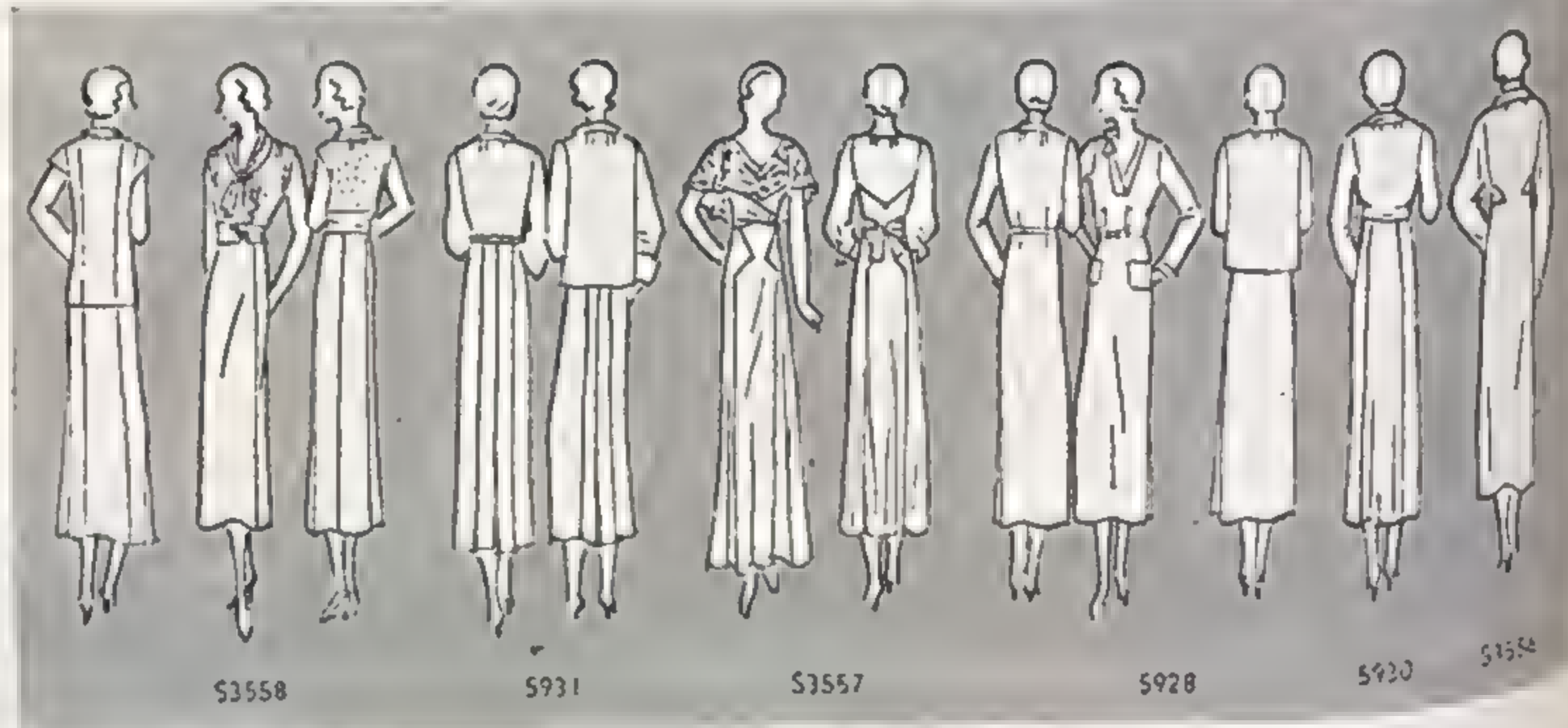
**LILY OF FRANCE**

1115 BROADWAY, NEW YORK CITY

## DESIGNS FOR PRACTICAL DRESSMAKING



Here you can see how the frocks shown on pages 78 and 79 look when you view them from the back and when their jackets are removed. They have a chic trimness



## BRIONI FOR SPORTS

(CONTINUED FROM PAGE 80)

who play at Brioni say that the polo is of even higher standard than that at Cannes and compares favourably with the "station games" in India. Nearly all the ponies in the Brioni stables have been used in England; a few of them were played by Buckmaster during the United States matches.

### YACHTING, TOO

The waters around Brioni are becoming more and more popular with yachtsmen. The British Mediterranean Fleet has anchored there for several years, during July, and many yachtsmen have been captivated by Brioni's attractions. But it is comparatively recently that Americans have brought their yachts to Brioni. However, there are more and more to be seen there—last year, the yachts of Otto Kahn, Vincent Astor, and Thomas Chadbourne all paid a visit to this lovely island.

Since the picturesque towns of Dalmatia have become known to the traveller in search of something new, comfortable little steamers ply up and down the coast, and most of them call at Brioni. Even in the short afternoon sail from Brioni to Trieste, you can get an idea of how charming these coast towns are. The boat stops at three of them, and from the crowd of peasants on the dock selling their wares and the little glimpses of the towns, you sense that here is something unusual. There is a touch of the East, something that reminds you of Hungary, and, of course, plenty of Italian atmosphere about it, and it's all very fascinating.

I think one reason why people who visit Brioni wax so enthusiastic about it is because of the personality of the owners—the family Kupelwieser of Vienna. They themselves are so keen about the island, and everything connected with it, that some members of the family seldom go back to their Viennese home. In fact, they rarely leave Brioni at all with the exception of trips to near-by towns on the mainland. They make you feel as though you were a guest on an estate—an estate which, if it weren't for the cypress-trees, Roman ruins, and turquoise skies, might easily be in England. In fact, the place exudes an atmosphere that is much like a house-party—but a house-party given by tactful hosts who know the art of entertaining so well that they never coerce their guests into doing things. They simply announce what is available in the way of diversion and then let you do as you please.

### EN ROUTE TO BRIONI

If you're in Italy, you'll find that Brioni is easy to reach. From Rome, you take a train to Portofino, from where a steamer goes direct to Brioni. And it's only a matter of a few hours by boat from either Venice or Trieste. The hotel is comfortable and caters to varied tastes. You can live most economically with a single room en pension, or you can have a suite with your own balcony overlooking the harbour and order your meals as luxuriously as you please in the à la carte dining-room. Altogether, Brioni is wholly delightful, especially in the spring of the year.





## THE FRAME CAN ENHANCE THE PICTURE

Hair frames the face — a positive or negative accent. Make it positive — soft to the touch, lustrous to the sight, delicately fragrant — with Houbigant's Lotion Individuelle. Applied by the hairdresser after the shampoo, before the wave, it rinses the hair of oil and soap residues — leaving it soft, lustrous, adaptable to all modellings, and fragrant with a lingering perfume of special concentration. Moreover, it reduces by half, the usual drying time.

### ODEURS

QUELQUES FLEURS...IDÉAL...BOIS DORMANT...AU MATIN, ETC.

## LOTION INDIVIDUELLE

OBTAINED AT AND APPLIED IN HAIRDRESSING  
ESTABLISHMENTS EXCLUSIVELY



# HOUBIGANT

PARIS



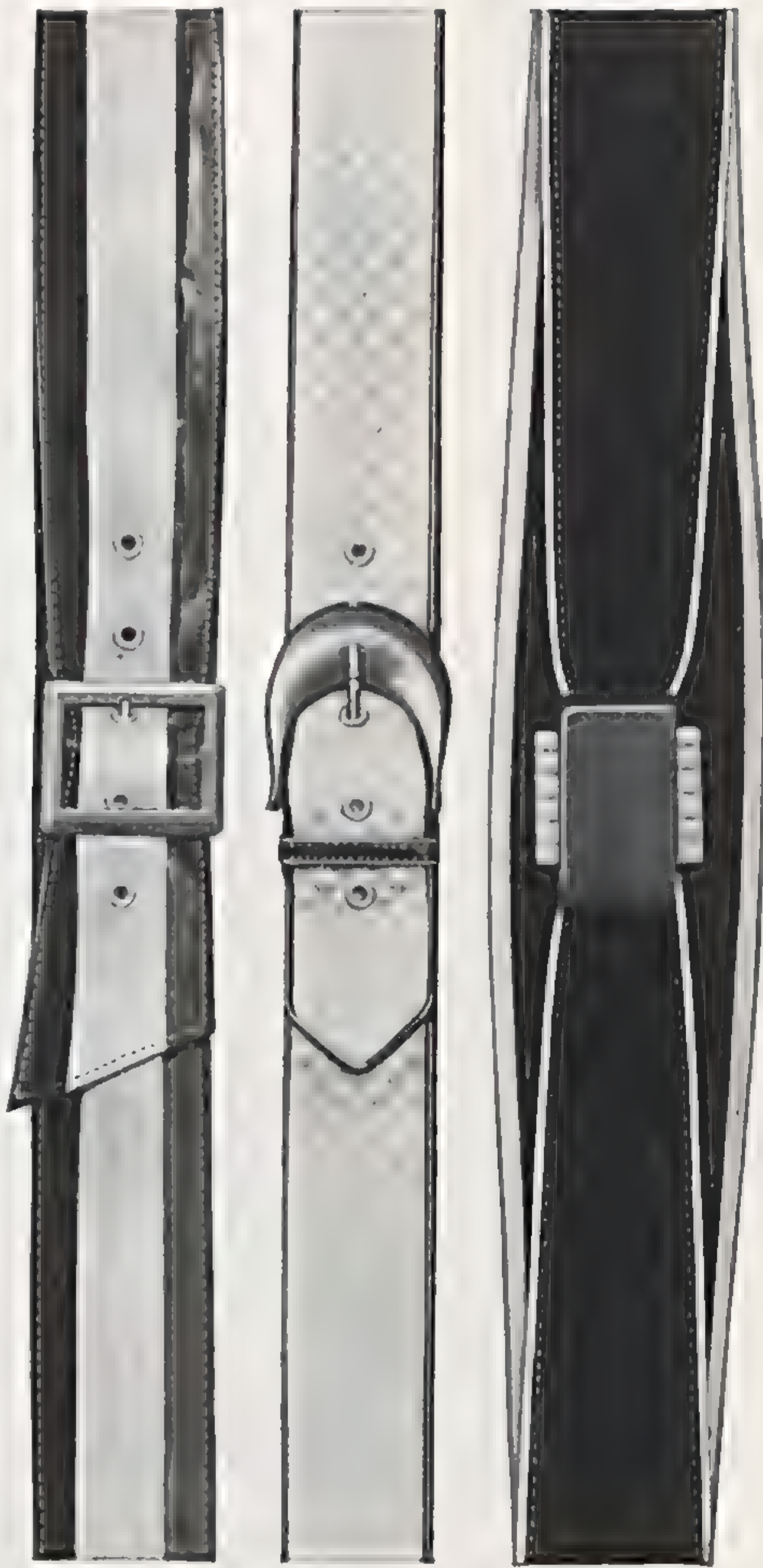


# THREE CHEERS

for the Red, White and Blue

## S & K CRITERION BELTS

REG. U.S. PAT. OFF.



No. 5260—One of the newest models in red, white and blue pleated Patent with red Galalith buckle. 2½" wide—retails at \$1.25.

No. 5259—Bruyere Quilted belt of white silk crepe lined with Kid Krush leather. Hand-rolled blue edge and red Galalith buckle. 1½" wide—retails at \$3.

No. 5261—Maritime Blue Moaka Nap suede edged with white. Red and white Galalith buckle. Shaped belt. 2½" in back—1¼" in front—retails at \$2.

Of course, you're going patriotic this season—in honor of George Washington's bi-centennial! And the father of his country—dandy that he was!—would certainly approve of these gay red-white-and-blue belts! Stunning with a navy blue ensemble . . . utterly devastating with a youthful little white frock. Buy them at your favorite store! The trademark S & K CRITERION means style authenticity! . . . Slote & Klein is the world's largest manufacturer of quality belts for women.

### SLOTE & KLEIN

INC.

The world's largest manufacturers of  
quality belts for women

49-53 EAST 21st STREET, N. Y.

(Wholesale Only)

## THE EVENING MODE CUT ON THE BIAS

### DESIGNS FOR PRACTICAL DRESSMAKING

EVENING FROCK S3559  
Bias frock of Haas's  
"Crêpe Charlette";  
with scarf neckline. De-  
signed for sizes 32 to 40

EVENING WRAP No.  
5929—This new length  
wrap has a hood collar;  
wide sleeves. Design-  
ed for sizes 34 to 44



S3559

5929

EVENING FROCK No.  
5934—Of satin; fichu  
collar. Especially for  
the short figure. De-  
signed for sizes 32 to 40

EVENING FROCK No.  
S3557—Irish lace and  
crêpe roma. Shown for  
afternoon on page 79. De-  
signed for sizes 32 to 42

5934

S3557

EVENING JACKET 5926  
A new "Easy-to-Make"  
model; cape sleeves. It  
is designed for sizes  
12 to 20 and 30 to 38

EVENING FROCK 5935  
Silk organdie; Empire  
waist; sash optional.  
It is designed for sizes  
12 to 20 and 30 to 38

EVENING FROCK 5938  
Alvan crêpe from Stehli.  
Also shown for after-  
noon on page 79. De-  
signed for sizes 32 to 46



5926

5935

5938





W O R L D S U P R E M A C Y

# PACKARD

*India* In the British provinces and native states of India, where magnificent pomp and splendor mark all ceremonious occasions, the luxury and distinction of Packard transportation are widely appreciated. The list of native Princes, Maharajas and Nawabs who own one or more Packard cars, reads like a roster of East Indian nobility



The Packard Standard Eight and the Packard Eight DeLuxe have long dominated the fine car market. Now, with the addition of the new Packard Light Eight and the

luxurious new Twin Six to the distinguished Packard line, Packard not only broadens but *covers completely* the quality motor car field in which it has held unquestioned leadership for more than a generation.

¶ The new Light Eight, Packard in design,

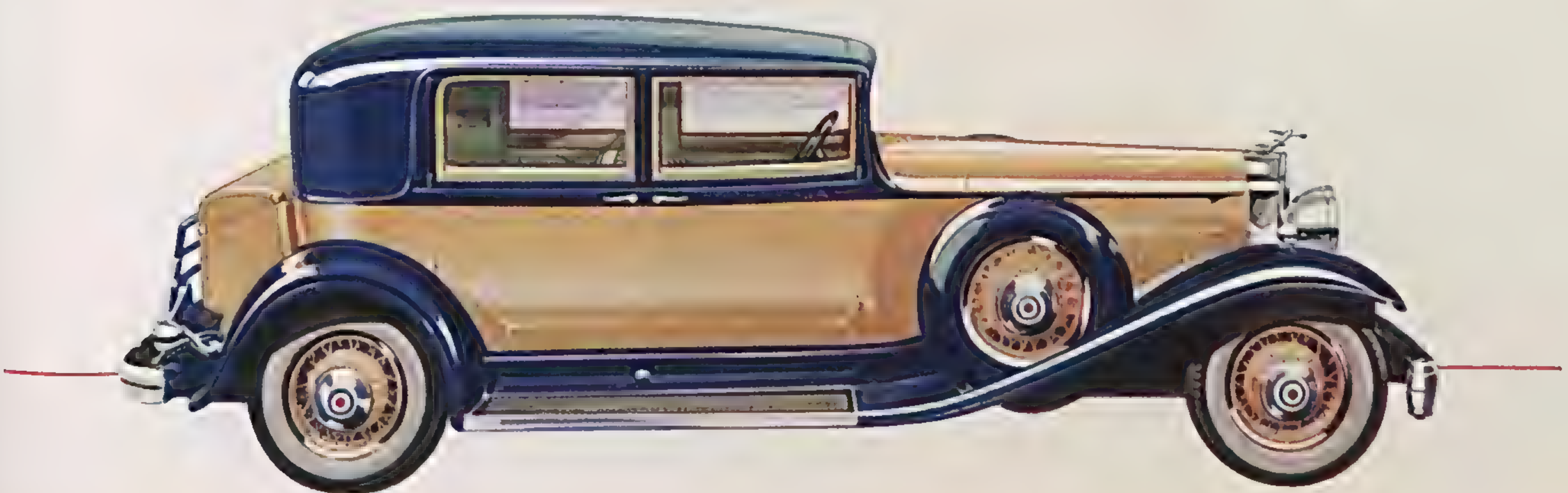
Packard in quality and therefore Packard in name, brings the luxury and distinction of Packard transportation to new thousands.

The five-passenger Sedan is factory priced at \$1750. ¶ The new Standard Eight and Eight DeLuxe continue what have been the most popular and widely acclaimed series of Packard cars in history. They have now been made available with Silent Synchro-mesh Transmission, quiet in all three speeds, and the new Finger Con-

trol Free-Wheeling as optional equipment. The five-passenger Sedan factory prices are \$2250 and \$3245, respectively.

¶ The new Twin Six, embodying sixteen years of continuous experience with twelve-cylinder designs, now offers the supreme performance-luxury of 150 horsepower—economically developed. The five-passenger Sedan is but \$3745 at the factory. ¶ Before you buy *any* car this spring be sure to see and drive a Packard.

A S K T H E M A N W H O O W N S O N E





# This Year Towels are Larger— and so are Values

Here is value-news to delight every thrifty housekeeper! Because our dollar buys more cotton than it has in years, we are able to offer you towels that are larger and finer than you have seen at these prices since 1915. You can now buy larger size Martex bath towels at prices no higher than you recently paid for towels considerably smaller in size.

But it is not alone these new larger sizes which make Martex Towels the value of the season. *You get more actual hours of towel usefulness when you buy Martex.* Martex towels are woven from specially selected cotton . . . the texture is extra deep and absorbent . . . every thread is held firmly in



Above, *Daffodil*, one of the best selling patterns Martex ever created.



*Neo-Classic*, was inspired by the newest design in Standard Sanitary bath fixtures. Modern—yet so simple it can never become tiresome.



Another generously big towel—*Luxuria*—in pastel and black. Comes in the large sizes first introduced by our British cousins. Remember, men like big towels best whether they live in England or America.



place by the special Martex underweave. Every Martex pastel towel may be had in Coral, Green, Orchid, Peach, Yellow and Blue—all fast colors.

Long life is woven into every Martex towel, so that many women discover that the loveliest towels they own—their Martex Towels—keep their good looks and deep, soft texture long after ordinary towels are gone and forgotten.

The Martex Color Guide folder shows you just what towel colors are correct for your bathroom color scheme. For free copy write Martex Division, Wellington Sears Company, 65 Worth Street, New York.

Martex Quality is not high in cost. Among the most popular values are these smart pastel stripes in both face towels and bath towels, shown on the right, 25c to \$1.00 each.



On the left, the smartest of Continental patterns—*Basque*—in bath sheet size, big enough to serve as bath robe and towel or beach throw.

## MARTEX

*Bath Towels • Wash Cloths • Bath Mats*





# Piquant Personality

Alone  
 She goes  
 To rendezvous  
 Aloft  
 With lazy clouds  
 That sail  
 Above  
 The southern sea.  
 Thrills galore!  
 That first, exciting  
 Solo flight!  
 • Piquant personalities  
 Skim the skyways  
 Joyously alive...  
 Eager for life...  
 Refreshingly different...  
 Like Clicquot SEC,  
 The one *distinctive*  
 Ginger ale  
 With  
 • Piquant personality  
 All its own.  
 Uncap the graceful bottle  
 Tumble the racing bubbles  
 Into a frosty glass  
 And drink!  
 To those who do  
 And dare—  
 A sportsman's toast  
 "Happy landings!"



## Clicquot Club

# SEC

*The Ginger Ale with Piquant Personality*





*SHE MOVES WITH  
CAREFREE EASE WHO  
WALKS IN TRAVELESE*



Today, fitted with Travelese, she goes blithely and merrily through the morning and afternoon hours—shopping, walking—maybe dancing—with not the remotest thought of foot fatigue. And with the very definite assurance, too, that her daytime shoe correctly interprets the modern vogue for shoe comfort, stylishly fashioned. Travelese is presented by the better stores in the newest of leathers and colors.



LAIRD SCHOBBER AND COMPANY

TRAVELESE

THE SIMPLICITY THAT'S SMART FOR SPRING

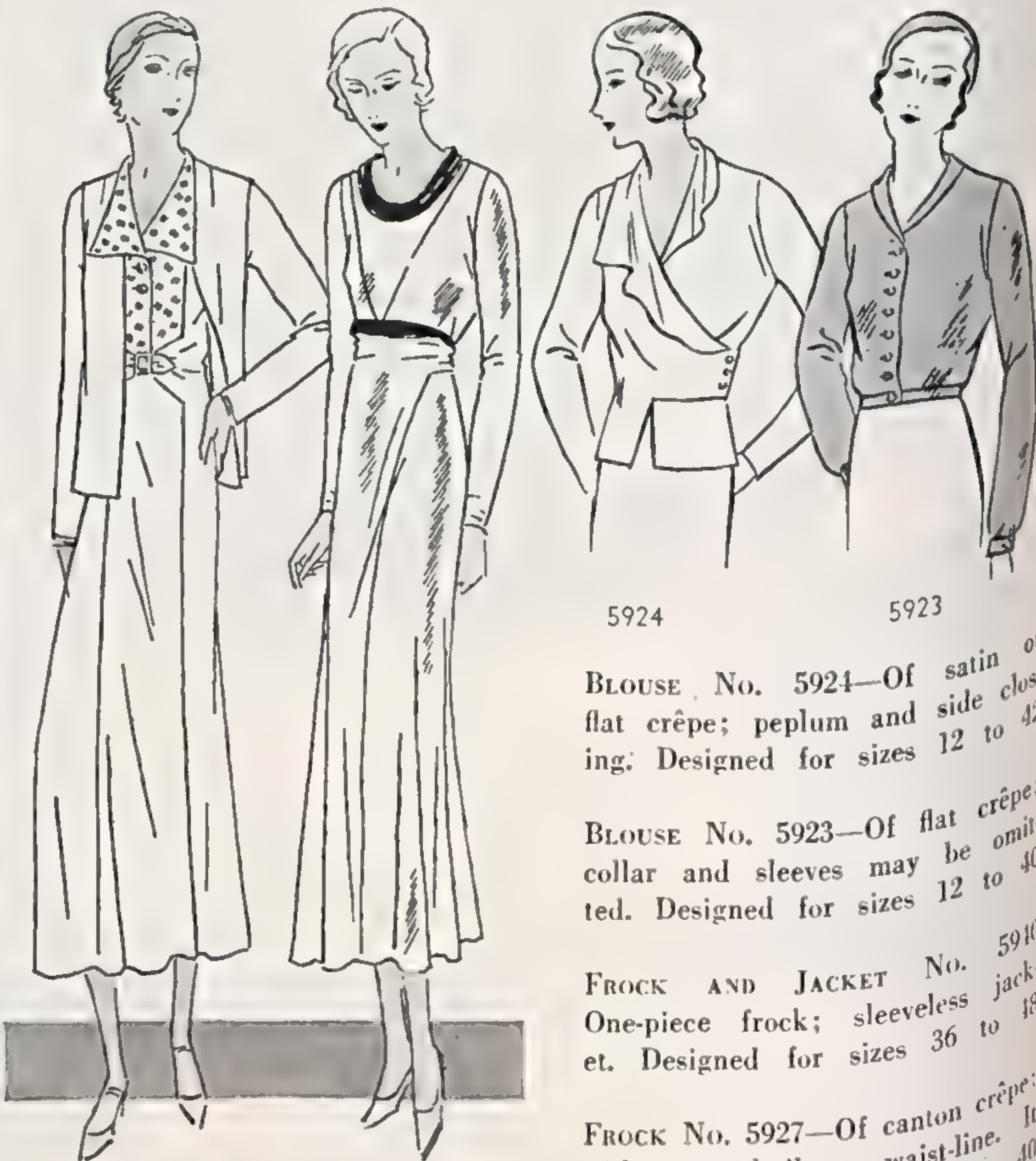
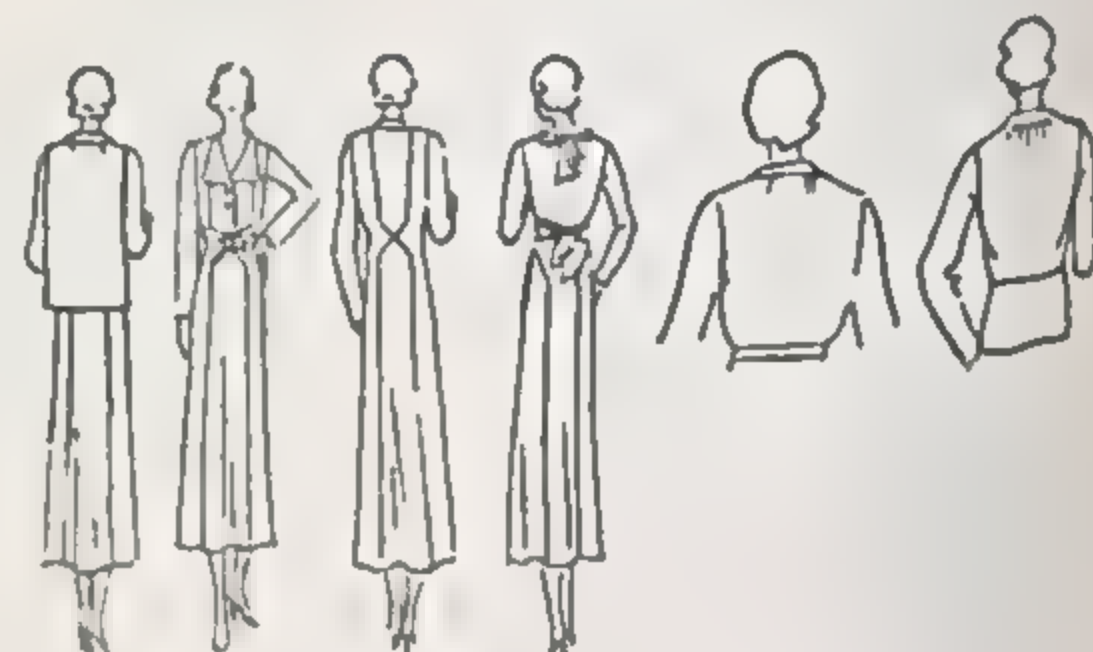


5937

5925-5917

FROCK No. 5937—Mesh wool; collar or scarf; talon closing at neck. Designed for sizes 32 to 46

FROCK No. 5925 COAT No. 5917 Of rough crêpe. Double-breasted coat. Designed for sizes 32 to 42



5940

5927

5924

5923

BLOUSE No. 5924—Of satin or flat crêpe; peplum and side closing. Designed for sizes 12 to 42

BLOUSE No. 5923—Of flat crêpe; collar and sleeves may be omitted. Designed for sizes 12 to 40

FROCK AND JACKET No. 5940 One-piece frock; sleeveless jacket. Designed for sizes 36 to 48

FROCK No. 5927—Of canton crêpe; with new built-up waist-line. It is designed for sizes 32 to 40

DESIGNS FOR PRACTICAL DRESSMAKING





# Johnny comes marching home

Any small boy's mother knows that sudden sinking of the heart, that premonition of impending disaster.

He's coming home . . . into the yard and up the steps. No loitering . . . no laughter . . . no cat-calls to "the gang." A little group of them, pale-faced and excited, watch his progress from the curb. And Johnny marches in. His eyes look very big and wide . . . his lips are puckered in a tremulous attempt at a whistle . . . he holds his left hand at the wrist and the ends of his fingers are red. . . .

"Aw, it's nothing, Ma," says he. "We were down at the lumber-yard. I got it jammed under a plank."

\* \* \*

As long as boys are boys they will meet with accidents. But a modern mother doesn't lose her head. When Johnny comes marching home she telephones the doctor and follows his instructions

in administering first aid. And when it's all over she gives her boy a pat on the back for being a good soldier. The steady spread of common sense and preparedness has made cuts and bruises far less dangerous than they used to be.

See to it that your own cabinet is stocked with reliable first-aid materials and the simple, effective home necessities that now contribute so much to family health. And if you would be sure of their purity and quality, consider the name of the manufacturer.

Products made by E. R. Squibb & Sons have established a tradition of reliability that has been growing for 74 years. Their unvarying excellence is trusted without question by physicians and hospitals. Good druggists everywhere are proud to display the Squibb Seal above their counters.

And throughout the land the public has come to share this confidence—to recognize that when a product bears the Squibb label it contains the Priceless Ingredient: the Honor and Integrity of the Maker.

## SQUIBB HOME NECESSITIES

E. R. Squibb & Sons make every type of medicinal preparation. Listed below are some of the Squibb Products most frequently purchased for the home:

SQUIBB MILK OF MAGNESIA	SQUIBB CASTOR OIL
SQUIBB DIPHEN	SQUIBB BICARBONATE OF SODA
SQUIBB COD LIVER OIL	SQUIBB OLIVE OIL
SQUIBB LIQUID PETROLATUM	SQUIBB BORIC ACID
SQUIBB NURSERY POWDER	SQUIBB ADEX TABLETS
SQUIBB DENTAL CREAM	SQUIBB SHAVING CREAM
SQUIBB CHOCOLATE VITAVOSE	SQUIBB EPSOM SALT

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**E · R · SQUIBB & SONS**  
MANUFACTURING CHEMISTS TO THE MEDICAL PROFESSION SINCE 1858



## CONTRIBUTIONS TO CHILDREN'S CHIC



Pasape

# THE GOSSARD LINE OF BEAUTY

## For Breath-Taking Figure Beauty

We prescribe Gossard's newest MisSimplicity design. It's a delectable alliance of peach satin, hand-loomed elastic and lace...entirely backless for your lowest-cut gown...with an extreme uplift bust shaped to give a daring pointed silhouette. The "pull" of the back straps curves-in the waist and erases every trace of diaphragm and "tummy." The lace pantie flounce eliminates the necessity of all other lingerie. Model 9650.

# MisSimplicity

\* Reg. U. S. Pat. Off.

- Pat. Applied For

THE H. W. GOSSARD CO., Division of Associated Apparel Industries, Inc.  
Chicago, New York, San Francisco, Dallas, Atlanta, London, Toronto, Sydney, Buenos Aires

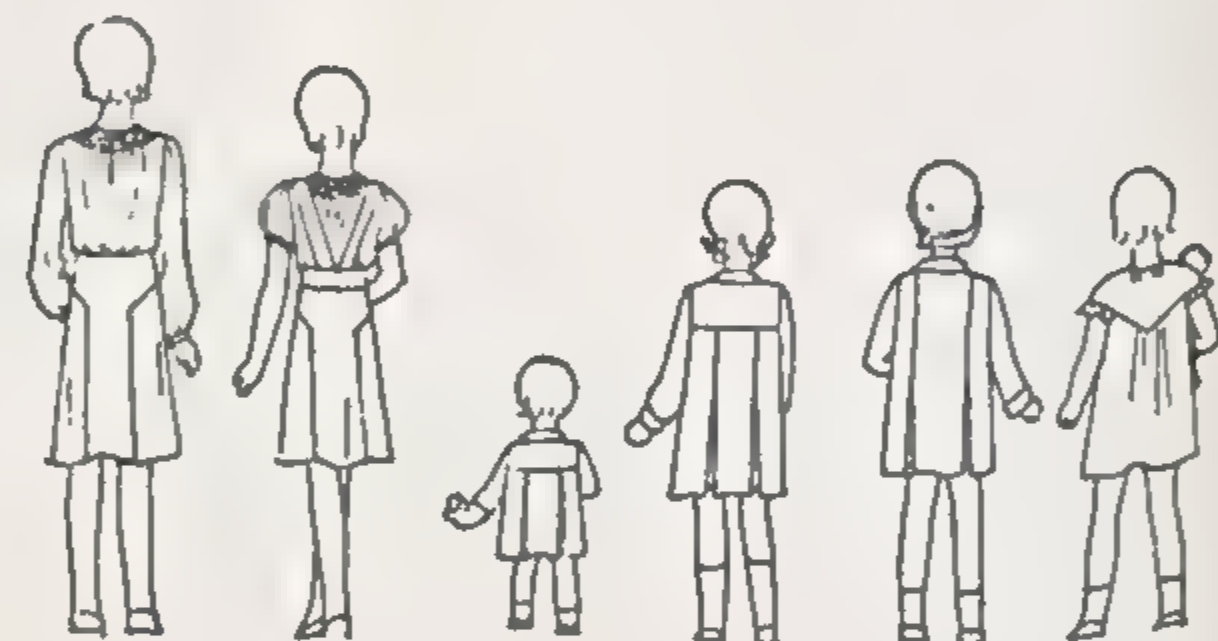


3250

3248

FROCK No. 3250—Cotton voile blouse and flannel skirt. Suspender top optional. Designed for sizes 8 to 14

FROCK No. 3248—Double-breasted. Of handkerchief linen. Sleeves long or short. Designed for sizes 1 to 8



3247

3246

COAT No. 3247—A semifitted model of a soft woollen. Inverted pleats. Designed for sizes 4 to 8 years

FROCK No. 3246—Of crêpe de Chine with little shoulder ruffles, for parties. Designed for sizes 2 to 8 years

BONNET SET No. 3249—Bonnet of organdie or crêpe de Chine. Two styles. Designed for sizes 13 to 16 inches



3249

DESIGNS FOR PRACTICAL DRESSMAKING



*All for Beauty*



*Luxuria*

THE BASIS OF EVERY TRULY EFFECTIVE  
*Beauty Treatment*

*In the few moments that it takes, night and morning, to smooth LUXURIA over your face and neck, it does three important things—Brings to the surface all the hidden dust and grime that darken the skin and distend the pores.*

*Restores and preserves the skin's own natural oil.*

*Whitens and refines the skin, leaving it clear and fresh and supple.*

*Every type of skin responds at once to its cleansing, lubricating and beautifying qualities.*

*Price, 40c., — 75c., — \$1.75, — \$2.50*

*The complete HARRIET HUBBARD AYER home method is described in the booklet, "All for Beauty," which goes into every detail that concerns one's looks. A copy will be sent you free upon request to HARRIET HUBBARD AYER, Inc., 323 East 34th Street, New York.*

HARRIET HUBBARD AYER  
INCORPORATED  
BEAUTY PREPARATIONS

LONDON

NEW YORK

PARIS



## THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 62)

new high blues does fascinating things for green and hazel eyes. A mixture of brown and blue shadow can be a dazzling combination with ash-blond colouring and light eyes, and truly violet eyes are even more incredible than usual beneath a true violet shadow. Black shadow is too intense for any except coal-black eyes. At night, certainly nothing is more enchanting than the new silvered shadows that look as though the stars had scattered a bit of their silver dust over your eyelids. If you are a grey-haired lady, for example, with blue eyes, and should put a silvered blue shadow on your eyelids and blue mascara on your lashes, you will not only be beautiful, but you won't look artificial.

Your eye shadow is put on lightly, with most of it at the lower part of the lid, blended suavely out to the edge and up almost to the eyebrow, but not quite in to the nose. And, don't put any on the lower lids. It shows there, and it makes you look older. It must be blandly, smoothly even, for this is what gives the softened, transparent look.

Theoretically, the mascara you use should match your lashes, but, actually, it doesn't have to. For blue mascara is one of the most flattering things we can use, and there is a new blue-green that looks more natural—and more becoming—on many lashes than any black or brown. Put the mascara—in liquid or cake form—on last, and with care, brushing the upper lashes up, and the lower lashes down. In this day and age, with cosmetics what they are, there is no excuse for any flaking or smudging of mascara-d lashes.

If you aren't pleased with the lashes you have, you can put on a few artificial ones of bewildering length and call them your own with no one to deny you, so natural do they look, or you can curl up those you already have with a little eyelash iron. And you can have your eyebrows safely dyed and shaped by an artist in these matters, to save yourself the trouble, if you want.

But, all this beautification of the eyes, all this creating a setting for them goes as for nought if we don't give them a chance to look fresh and rested in themselves. As a matter of fact, there is no real excuse for our eyes to grow tired looking and old—unless we really have something the matter with them. The thing is that we seldom do as we should by them. We should clean them at least twice a day, and this very cleansing is resting. There are those marvellous eye baths and tonics that seem to release

the strain on your eyes the instant they come near them. You can drop them in with a dropper or use eye-cups. If you don't like the feeling of holding your head back, one specialist suggests using a silver teaspoon to gently lift the liquid into your eyes. Or, there is the little spray, which appears in glorified proportion on page 62 and which you encounter in the offices of eye specialists. You hold down the lower lid and spray the fluid beneath it until it gently suffuses the eye and achieves a most thorough cleansing.

Then, there are those little pads that descend on our eyes like a benediction. Nor is all glamour gone from science, for in these healing pads, together with many herbs, are white rose-leaves and those of the red rose, and the essence of rose-leaves has been used for over a thousand years by ladies in quest of beautiful eyes. These little pads are dipped into a bowl of hot water, fitted over the eyes, and left to work their magic in banishing fatigue. The story is told of an actress who will not get out of bed in the morning until her eye pads and a little bowl of hot water are brought to her and she can rest and refresh her eyes even before beginning the day. Needless to relate, she has the most beautiful eyes in the world. Perhaps the most life-saving time to use these little pads is in the evening, when a large night lies ahead and everything that can must be done to turn you out a beauty.

Whenever heat is applied to any part of the face, it should be followed by some sort of an astringent, even if it is only cold water, and, after eye pads, you can refresh and rejoice yourself with a special eye astringent; even, if you have the time, a compress of astringents. To ward off wrinkles and to lubricate the skin around the eyes, you can find special eye creams, and the least bit of these around the eye suffices.

All these attentions and many more are accorded to your eyes when you indulge in the beautifying luxury of an eye treatment as part of a facial in a salon, as the lady shown on page 62 is doing, but it is the constant endeavour on your part—as, indeed, gentle reader, it is in everything pertaining to beauty—that makes your eyes a shining light.

*Vogue will be delighted to supply upon receipt of a stamped, self-addressed envelope the names of any preparations mentioned in this article and the specialists who give the treatments referred to. Address Vogue's Beauty editor.*



It is my hope that you will use my Perfumes as punctuation, to accent your ensemble . . . and to add an exclamation point to the sentence: "Her taste is heavenly!" . . . L. L.

## TO OUR CONTRIBUTORS

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if the Social Season has left you fagged

double  
your defense  
against **COLDS**  
with the new  
**VICKS PLAN** for better  
**Control-of-Colds**

**1** VICKS  
Nose & Throat  
DROPS

**2** VICKS  
VAPORUB

As the whirl of winter activities nears its end, remember—a tired, worn-out system is an open invitation to colds. But now you can double your defense—you can escape many colds, you can lessen their severity and costs. The new Vicks Plan for better Control-of-Colds makes it easy. And so pleasant that fastidious women everywhere are gladly adopting it. This plan is made possible by the recent discovery of Vicks Nose & Throat Drops—a product based on a new idea for preventing colds. A companion product to Vicks VapoRub—the modern method of treating colds. Together, they form the Vicks Plan for better Control-of-Colds. Here, briefly, is how the plan works:

**1** *Before a cold starts*

At that first snuffle or stuffy, sneezy irritation of the nasal passages—Nature's warning that you're "catching cold"—use Vicks Nose Drops at once, as directed. Repeat every hour or so if needed. This will prevent many colds by stopping them before they get beyond the nose and throat—where most colds start.

**2** *After a cold starts*

At night, massage the throat and chest well with Vicks VapoRub (now available in white stainless form, if you prefer). VapoRub acts like a poultice or plaster and at the same time gives off medicated vapors which are inhaled all night long.

During the day—any time, any place—use Vicks Nose Drops as needed for greater ease and comfort. (If there is a cough, you will like the new Vicks Cough Drops—actually medicated with ingredients of Vicks VapoRub.) This gives you full 24-hour treatment.

*Trial offer to VICKS users*

You have Vicks VapoRub. Now get the new Vicks Nose Drops and follow the Vicks Plan. Unless you are delighted with results, your druggist will cheerfully return your money.



# «SMARTSPORT»



## KNITTED SUITS & DRESSES

Original Creations of Exclusive Fabrics... Ideally Suited to the Requirements of the Woman Who Likes to Merge Exclusiveness with Inexpensiveness.

Featured in the "Smartsport" Dept's of the Most Fashionable Shops!

Style Brochure on Request

Created Exclusively by ...  
COHEN BROS. CORP., 500 SEVENTH AVE., NEW YORK CITY

## DEMOCRACY IN DRESS

(CONTINUED FROM PAGE 76)

is not to be mistaken for a shop-girl.

I sometimes wonder if Chanel's invention—simplicity—proceeds from innate love of the destitute or from some deep-rooted and mischievous instinct of the plebeian, leading her to impose on the great and wealthy of this world the restrained aesthetics of the poor. She achieves this partly by using homely materials and neutral colours. She is known to have searched everywhere for rough homespun woollies: in the north of Scotland, in Fair Isle, and in the Orkney Islands, where innumerable old crones spin for her, earning a happy livelihood, unaware that their work is destined not to protect the primitive Highlander from evil weather, but to adorn sophisticated ladies who will impregnate them with all the perfumes of Paris.

### AUSTERE SIMPLICITY

Her austere taste for what is simple, or, at any rate, for what gives the appearance of being simple, has made her invent silks that are worked like cottons, crêpes worked like tweeds, and muslins that look like linen. You will never find her using velvet of a quality other than that used for any ordinary mason's trousers. Her disregard for sumptuous tissues and every other material that looks rich led her finally to start a weaving factory of her own.

To a keen observer of her art, there is an analogy to be found between her method and that of the ancient Greeks. My father gave me the key to the secret by an incidental remark he once made on examining a present I had received from a friend who indulged a taste for Chinese curiosities. It was a carved amethyst, somewhat in the shape of a peach, surrounded by intricate leaves of rather a decadent design.

"Are you interested in these elaborate gems?" asked my father. "They leave me perfectly cold. Any little Tanagra figure would give me more pleasure. Those divine Greeks with just a handful of clay could make a better piece of work than your Chinese friends with their amethyst and jade."

I understood that his reflection applied to any form of plastic art. A Gothic stone statue of the thirteenth century has more beauty than any Carrara marble of the nineteenth century, the rough material lending itself to more expression than the suave and the glossy. The equivalent is to be found in the modern discovery that the maximum of effect can be attained with the minimum of means.

No ornament, no frills, no nonsense—this is Chanel's formula. A spirit of penitence seems to have inspired the creation of many of her little black-and-white dresses. What has become of the moire and brocade of my mother, the bombazine of my aunts? Who wants gorgeous materials now? They seem covered with a fine dust in my memory.

Fashionable dresses of to-day are so neat that they never seem to collect dust; neither do they give the impression of being everlasting.

The spirit of the age has produced a hitherto undreamed of resemblance between the appearance of the woman of leisure and the woman who works.

In the period referred to by my cousin, the Abbess, a lady could never be seen walking in the street—I imagine she would have stopped the traffic with her crinoline. The proper place for a lady to walk was either in her own garden or, if in town, along some fashionable promenade in a public park. Even then, she was never without two footmen—or at least one—walking at a respectful distance behind her. To-day, the granddaughters of that generation go briskly about their own shopping, if only for the pleasure of walking among the gay crowd of a big city. Thus it has become necessary to adopt the more practical skirt of the errand girl. For the dangerous sport of crossing a street, free movement is needed, and clothes can no longer stand in the way of agility. The woman of society rubs shoulders with the working girl whose common sense leads her taste, whose scarcity of money curtails her fancy, and who nevertheless manages to be well turned out. Instead of the daughter of the people staring enviously from a distance at the great lady reclining in her victoria, the great lady herself mingles with the crowd, where she can learn something from the practical fashion achieved by youth and poverty combined.

### SPORTS BANISH FURBELOWS

The substitute for work which is called sport has also played a great part in this revolution of fashion. When a woman goes golfing, or fishing, or shooting, she walks the same ground as the shepherdess or the goose-girl, and she is likely to be caught by the same shower, buffeted by the same wind, and her skirt will be torn by the same gorse bush. Therefore, her wool-len stockings and coarse skirt must imitate those of her simpler sister.

Speed has been another great factor in introducing the disciplinarian aesthetics of a uniform into women's clothes. Racing through space in an open car changed hats into caps, and the swift ascension of airplanes has brought the *béret basque* into vogue, for both women and men, the same *béret* that for centuries protected the little shepherds of the Pyrénées against winter gales. Extreme neatness characterizes democratic fashion and saves it from vulgarity, and it harmonizes with the severe economy of line which is the main feature of the fantastic vehicles of to-day. No floating veils, no tulle, no billowing wraps can interfere with this drastic creed of elimination, designed to avoid all possible risk or delay. An example of the tragic consequence of the infringement of the old aesthetics on modern exigencies is the dramatic death of Isadora Duncan. Her long, winding drapery caught in the wheels of her high-powered car as she started off, and she was strangled by the flowing shawl, symbol of her blandishment.

Boldness and even a certain degree of heroism are needed for a woman to face the world despoiled of the old magic which has helped her sex for so long. To trust the strength of her own charms, unadorned by any veil, is an act of faith in herself that brings to mind the (Continued on page 98)



# Scuffs VANISH! Color RETURNS! *with this skillful Beauty Treatment*

The fragile beauty of delicately colored leathers can be revived immediately under the soothing touch of Kydet'. As gently as cleansing creme it removes soil. Made in shades to match every fashionable color of shoes and leather accessories,\* discolorations disappear as you apply it. Kydet' restores the original color and lustre smoothly and evenly. Scuffs and abrasions are skillfully concealed as the surface is refinished like new. Mildly lubricant, it keeps the leather soft and supple. A gentle rubbing leaves nothing to smudge or rub off. Unlike anything you have ever used, only a pleasant fragrance remains. Sold where you buy fine footwear. ~ 50 cents.



## WHAT COLOR SHOULD I USE ON MY SHOES?

THE PROPER CREME MEANS BETTER CARE

KIND OF LEATHER	FOR DARK SHADES	FOR MEDIUM SHADES	FOR LIGHT SHADES	FOR EXTREMELY LIGHT SHADES
BLACK	KYDET' BLACK DULL BLACK	(for bright finished leather or patent leather) (for dull finished leather)	KYDET' TAN KYDET' BLOND BEIGE	EGGSHELL KYDET' BLOND SAND
BROWN (or Tan)	PRADO BROWN KYDET' BROWN BRONZE	SUNBURNED TAN CHAMPAGNE KYDET' TAN	(for glossy finished leather) (for dull finished leather, Kid, Buck or NuBuck)	WHITE GLAZE WHITE KID CLEANER
WHITE				
RED	KYDET' RED	KYDET' RED	KYDET' PINK	KYDET' PINK
GREEN	DARK GREEN EMERALD GREEN	KYDET' GREEN	KYDET' GREEN NILE GREEN	NILE GREEN
BLUE	DARK BLUE ADMIRALTY BLUE	SKIPPER BLUE LIGHT BLUE	LIGHT BLUE BABY BLUE	BABY BLUE
PURPLE	VENETIAN PURPLE	KYDET' LAVENDER	KYDET' LAVENDER KYDET' ORCHID	KYDET' ORCHID
GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY	FRENCH GRAY
YELLOW	KYDET' BLOND KYDET' BEIGE	KYDET' BLOND KYDET' SAND	EGGSHELL KYDET' SAND	EGGSHELL SMOKED ELK
SPECIAL LEATHERS	Kydet' comes in colors for Suede For Reptile Leathers (Snake or Alligator) use Kydet' Reptile			
FABRIC FOOTWEAR	Silk & Satin Linen & Canvas Use Kydet' Satin Cleaner for all colors and shades Use Kydet' Linen and Canvas Cleaner for all colors.			

\*Kydet' will tint white silk or satin shoes.  
Also preserves the color of fabric footwear.

For a dainty phial, free in any color on this  
Ensemble Chart, write the Barton Manufactur-  
ing Co., 4157 N. Kingshighway, St. Louis, Mo.

**Kydet'**  
SHOE CREME  
A BARTON PRODUCT



# A diaphanous creature

WHOSE BEAUTY FAIRLY MADE  
ME HOLD MY BREATH

THE CROWD was gay at the St. Regis. Perhaps it was the glamorous fantasy of the Urban setting, or the happy insolence of the music. At any rate, it seemed to me that the most brilliant and engaging people in the fashionable world had been attracted there.

At our own table sat Diane, a diaphanous creature whose beauty, even in that gathering of beautiful women, made me hold my breath. Simply gowned in a Chartreuse green, her auburn hair was a glorious aureole for her exquisite face. But most enchanting, was the smooth even texture of her skin.

During a pause in the dancing I questioned her impulsively. "How do you keep your complexion so exquisite, Diane? Is it a tremendous secret?"

She laughed. "I have no beauty secrets. I take decent care of my skin. Keep it clean and all that sort of thing. . . . But I'll tell you something I've noticed. An amazing number of girls I know spend small fortunes, and a lot of time, too, getting their skins into condition—with never a thought to the powder they put on top of it. I *am* particular about my powder."

And this is what she told me *she* demanded of face powder. It must not hide the clear translucence of the skin behind an opaque mask. Therefore, it must be light in weight, and fine in texture. But not too light, for then it would not cling (and what bad form, how disconcerting, to be constantly repowdering). It should protect the skin. It must not dry it! It must spread evenly over the face, giving a smooth perfect finish.

It is because Pompeian Beauty Powder fulfils all these requirements that so many of those who could afford the most expensive toilettries choose this as the perfect finish to their beauty.

JEANETTE DE CORDET

# Pompeian

BEAUTY POWDER • SIXTY CENTS THE BOX

NEW YORK      PARIS      LONDON

## WHY POMPEIAN IS A "BEAUTY POWDER"

- 1 The natural transparency of the skin is not masked. Soft, and fine, and light in weight, Pompeian Powder does not hide the warm living texture of the flesh.
- 2 It gives an even, smooth effect. Though light in weight, the powder clings with the gentle persistence of flower-dust on a rose petal. Perfectly blended, it applies evenly and smoothly.
- 3 It tones the skin. Careful study has evolved six perfect powder shades, among which you are sure to find the one exactly suited to your coloring. Choose the tone a slight shade darker than the skin. Thus you assure an enhancement of the natural beauty of the skin tone.

- 4 Its purity is but part of its protection. Pure ingredients assure you protection from the infections and blemishes caused by impure powders. In addition, Pompeian protects your skin from the coarsening effects of exposure. It will not dry the skin.
- 5 It has a pleasant fragrance. The perfume is a pure flower fragrance from the famous Grasse district. A special process assures you fragrance till the last dust of powder is used.
- 6 The rest of the Pompeian line is as scientifically developed. The Pompeian creams are known for their efficacy wherever women take pride in keeping their skins clean and soft and glowing. The Bloom and the lipsticks are favorites everywhere.

AFTER THE THEATER, ST. REGIS ROOF





JEAN HARLOW says: "I didn't know such lovely French furniture could be purchased anywhere this side of Paris. It's delightful!"

## Give Your Own Bedroom the Allure of a Hollywood Boudoir *Acclaimed with Enthusiasm. So Chic. So Parisian*

As romantic as Hollywood . . . as Parisian as the Rue de la Paix . . . as modern as tomorrow . . . Hollywood French-styled furniture for bedroom and boudoir is now having its premiere showing in important furniture and department stores throughout the country.

This smart new furniture, especially adapted for small homes and apartments . . . designed after fine, imported originals . . . embellished with rare costly woods . . . and constructed by White Furniture Company, one of America's oldest manufactories . . . now provides you, for the first time, with truly Parisian styles at budget prices, attuned to adjusted incomes.

See these smart, new, French-styled Hollywood Ensembles today at your dealer's.

A fascinating little illustrated booklet entitled "A Peep Into Hollywood Boudoirs," will give you intimate personal details about your favorite screen stars, as well as complete details about these new Hollywood Ensembles. Write for your copy.

## HOLLYWOOD ★ ENSEMBLES

Manufactured by THE WHITE FURNITURE CO. . . . MEANE, N. C.  
Established 1881

The White Furniture Co., Meane, N. C.

Please send booklet "A Peep Into Hollywood Boudoirs"

*Send for this Booklet Today*



Name \_\_\_\_\_

Street \_\_\_\_\_

City and State \_\_\_\_\_



# I am "KIKI"

and I create a sensation wherever I go



I am high, wide and handsome...a jewel of a powder case. I am talked about wherever I appear...and so will you be, if I am with you. I come from Paris. Elizabeth Arden exclaimed with joy when she found me! "Here," she said, "is something new, something amusing, something genuinely different, under the sun!"... "Under the electric lights," she should have said, for it is at night, in smart clubs, at gay parties, that I shine. I transform the dulllest evening into an occasion, and my owner is invariably the belle of the ball. To prove to your friends that there is a dash of originality in your make-up, not to mention your making up, take me along next time you go dancing! Or, better still, whisper to your adored that you would love to have me. I'll prove that my sterling worth is ten times the Forty-five dollars that I cost.

• Kiki is a solid silver case for loose powder 4 3/4 inches in diameter. In spite of its flatness it is so cunningly contrived that it holds a big puff and plenty of powder. A smart monogram furnishes the ultimate touch to its chic simplicity. A case to fit this compact comes in a lovely satin brocade.

● ELIZABETH ARDEN  
691 FIFTH AVENUE • NEW YORK CITY  
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## DEMOCRACY IN DRESS

(CONTINUED FROM PAGE 96)

old verse of Æschylus describing Helen of Troy. He pictures her serene as the restful sea, with a beauty so great that it overshadowed the richest garments.

### THE NEW AESTHETICS

The morality of the new aesthetics is this. Either a woman is young and beautiful and, therefore, can dispense with ornament which only detracts from her loveliness, or she is without youth and beauty and becomes even more in need of that Chanelesque simplicity which has now been reduced to a fine art.

A difficulty has been overcome that, to a spirit less courageous, would appear to be insurmountable—the finding of infinite variations on the theme of nothingness. It might be summed up in the story of the old Prince Edmond de Polignac, known for his great wit, who was visiting some friends who had

just finished restoring and refurnishing their ancestral castle in a very ornate and tasteless manner. The Prince, in spite of his great politeness, had difficulty in disguising his disgust and ended by saying to his host: "Charming, charming, my dear friend, but personally I would prefer *nothing*."

### SUPERB NOTHINGNESS

The secret of nothing becoming something, and, in fact, the only possible thing, is guarded by Chanel, the artist who has brought democracy of dress into the world. Some one who wanted to flatter this little dark woman, whose skill has placed her above flattery, once said to her: "You, who are like a great painter. . . ." She quickly interrupted: "I am just the contrary. A great painter's work must shock to-day and be acclaimed in fifty years; my work must enchant at once and look ridiculous in a year's time."

## THE SPRING SCENE

(CONTINUED FROM PAGE 46)

gloves. Not so many white or black gloves. And you notice that above new gloves the wrists of these women tinkle with bangles.

Their stockings are lighter than those of last winter. Now, they are in medium-beiges, of a more lovely cast, often tinged with a rosy colour. And a large number of one-strap shoes and Oxfords are to be seen, newly smart. Even with blue costumes, most of them are in black or medium-brown, although many consider the navy-blue shoe as classic.

### THE NEW MODE

To get a lightning snap-shot of the mode for spring, 1932, in the evening, you should see a First Night at the theatre. And then, try to remember what you saw at the opening of "Of Thee I Sing." Do you remember all the long, velvet, furred evening wraps, the many white dresses with pouffs and flares, the rich jewel-like tones of the darker dresses?

Now, at the opening, we seem to see the moulded silhouette everywhere. From directly below the bust to just above the hip, the material clings to the figure, loosening above in what is a development of the brassière top. By clever crossing, by shirring and scarf-draping, the bust is softly accented, and, below, the lovely slim lines of the fitted sheath fall with fulness to the feet. Little is left of the bustles and pouffs of midwinter, but tiers of panels are sometimes applied flatly at the back. Scarfs have an importance you will see manifested right and left, between the acts of this opening. These scarfs do tricks, like mingling with the bodice drapery or outlining the décolletage in back.

The informal evening dress is something so essentially 1932 in its present form that it is almost the most exciting news of all. There are literally thousands of these severely chic, almost sports-like little frocks. Their fit, their line, is everything, for they have

a minimum of trimming. They are so simple, one could almost call them "stark"; they "take wearing." Because they are really little more than sheaths of bright or pale fabrics—often the extremely heavy crêpes—it is the accessories that make these dresses—a bunch of scarlet camellias on a yellow dress with a green jacket, a mass of diamond bracelets worn with a water-green dress, perhaps a pair of short white gloves—these and the new, amusing way you wear your hair, are what make you smart in your informal evening clothes.

And what about their colours? They are infinitely new—flame, orchid, pale water-green, corn, banana-yellow, grey, several shades of rose, and indigo-blue—all exciting, appetizing colours that are fresh to our eyes.

As to wraps, with the advent of spring, many are shorter, and a number of models seem to have burst into enormous puffed sleeves. The fabrics of the wraps are, notably, satin and crêpe, even heavy, crinkly crêpe is used, and, when they are in pale, watery shades trimmed with dark brown furs, they are divine. There are, of course, a great many dresses with jackets of their own—which is the racket for warm weather.

### INDICATIONS OF SPRING, 1932

These are the ways in which our modern goddesses are reimmortalizing themselves to face a new season. They will use new slang. They will recognize Bianchini's "Flamisolet," Rodier's "Crispella," and Forstmann's "Reja" when they meet them on the street. Perhaps they will use another shade of lipstick (who knows?); some new speakeasy will find their favour, and they will in subtle ways alter their points of view to fit the sliding of time. There is no danger but what we will be aware that it is a new spring. In a thousand ways, we will see it—and these are some of them.



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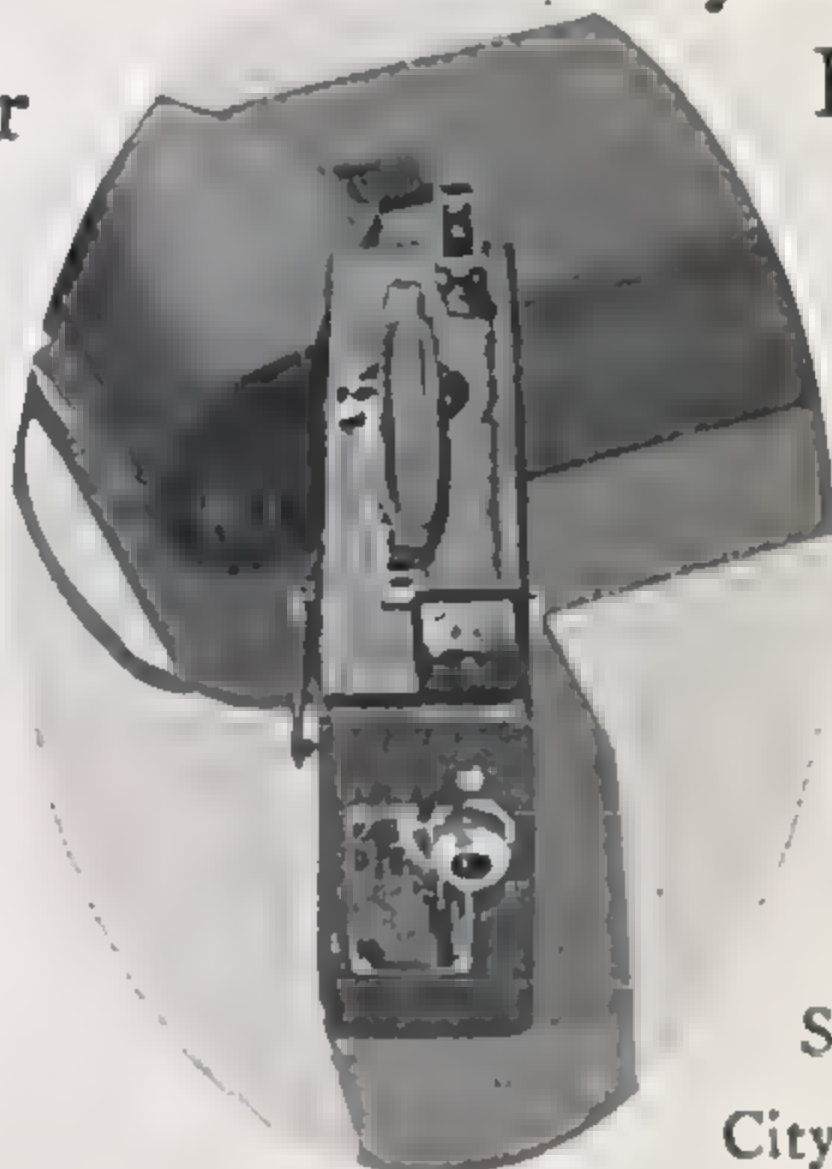
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# STETSON

## HATS for WOMEN

## SEEN ON THE STAGE

(CONTINUED FROM PAGE 71)

forth in all who see and hear both acute pain and soaring pride—elevating, purging emotions, which, in most people, lie dormant the greater part of their lives. It is one of the functions of art to waken those emotions. "Never No More" does that.

No white people appear on the stage. The cast includes Rose McClendon who, as Mammy, triumphs again; it was she who was so loudly and justly acclaimed for her work in "Porgy," "Justice," and "In Abraham's Bosom." Morris McKenney, another alumnus of "Porgy" and "Justice," also is excellent. But then, every one of the ten players conveys splendidly the spirit and the emotion—both surface and underlying—of the play.

The settings, designed by Jo Mielziner, are at the same time remote and intimate; they, too, have just the right atmosphere.

Although "Never No More" is only about an hour and a half long, every minute of that hour and a half is so freighted with truth, feeling, understanding, and the elation which those qualities evoke that, from the first curtain to the last, one is in the paradoxical position of being involved in the proceedings on the stage and yet outside them, sharing the characters' travail and, as an onlooker, indignant that human beings should be subjected to such torture. A major experience in the theatre awaits any sensitive person who visits the Hudson these evenings.

### "Lost Boy"

"Lost Boy," at the Mansfield, strives fervently, but unsuccessfully to stir an audience in the same way that "Never No More" does. The reason it does not succeed is that the author, T. C. Upham, has documented his material; he deals it out. Moreover, he is so intent on driving in his thesis that he eliminates most of the things that would give it credibility; it is too extreme to convince. The effect is of propaganda, bits cut from a pamphlet, pasted together, and set upon the stage. He desires to show how society makes a criminal of an innocent, well-meaning boy, but, because he goes to such lengths to make his point, he misses it.

If Upham were an accomplished dramatist, the play might be moving and convincing in spite of the propaganda. But from the evidence "Lost Boy" provides, the author's interest is in other things, and he has not bothered to learn to say what he has to say in terms of the theatre—he uses the theatre as a rostrum.

The players and the direction do not aid him materially. Elisha Cook, junior, as the ill-fated lad, is intense and earnest, but monotonous; except in a few spots, he is negative. Ruth Churpenning does about all that can be done with a violently overwritten rôle. Of the score of actors employed, only Clyde Franklin manages to create a living portrait. But the blame for the failure of the others is doubtless due more to the author than to the actors.

### "THE ANIMAL KINGDOM"

A new play by Philip Barry has come to be considered in many quarters a major event of any season. His

latest, "The Animal Kingdom," is an attempted study of sacred and profane love; it professes to conclude that what Society calls the sacred kind of love is really the profane, and vice versa. Mr. Barry has overlooked one rather important point—Society can scarcely be blamed if his hero, Tom Collier, makes a mistake: had Tom married the right kind of woman, all would have been well with the world—but then there would have been no play.

"The Animal Kingdom" is a quiet, pleasant, but neither exciting nor absorbing piece. Its obvious striving for subtlety sometimes becomes ludicrous; it causes the author to indulge in staccato dialogue of the Hemingway sort, which, in the argot of Broadway, "reads better than it listens"; and it burdens the comedy unnecessarily. Only one of the six scenes—the second of the second act—really "comes off"; the other five are uneven. As a whole the play may be termed "smart and mildly diverting."

Gilbert Miller's direction and the acting must be credited with a very large part of that faint praise. The engaging, supple, adept Leslie Howard manages to make the hero vivid and lovable. As every one knows, he is a master of his art blessed by Nature with that indefinable thing known as personality. Tom Collier, like all Barry's upper-class characters, is polished; he gleams at times, but never radiates—Howard causes a few radiant rays to issue from him. Frances Fuller endows the rôle of the mistress with charm and intelligence; aside from an inclination to posture in the pre-Raphaelite fashion, she is splendid. Ilka Chase does not hesitate to make the shallow, pseudo-sophisticated friend of the family as shallow and pseudo-sophisticated as she is written—and more amusing. In Richard Regan, Barry has created a new kind of butler—an ex-prize fighter, aggressive, informally even aggressively friendly, forced by financial difficulties to enter domestic service; William Gargan acts the part perfectly. Lora Baxter has been entrusted with the ungrateful rôle of the wife.

### "THE DEVIL PASSES"

"The Devil Passes," by Benn Levy, whose "Springtime for Henry" at the Bijou is one of the big successes of the season, like "Lost Boy" has a thesis, but Levy knows how to project it in theatrical terms. Taking as his "theme-line" an utterance of Samuel Johnson: "To Man is permitted the contemplation of the skies, but the practice of virtue is commanded," Levy assembles a varied assortment of persons in the London flat of Mr. Magnus—six of them, including an actress, a minister and his wife, and an artist. A seventh guest arrives; although he bears the name of Rev. Nicholas Lucy and wears a curate's garb, it is soon apparent that he is the devil himself. The gentleman from the nether regions has come to do the Lord's will. In a game called "Truth," each guest divulges what he wants most. Lucy arranges to have their desires fulfilled, but they refuse to accept when (Continued on page 102)



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by Patricia Gordon

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## COMING UP IN THE WORLD

(CONTINUED FROM PAGE 65)

As for the ones that are intended to wear with quite formal costumes, there are intriguing models knitted of dull silk thread, soft and clinging, that would look divine with quite elaborate suits. There are sweaters knit to look like Irish lace—indeed, they are really crocheted in the true Irish lace designs—that are everything that is formal. And there are some made of the finest thread, of the sort used to make real lace, that are exquisite and everything that you don't think of a "sweater" as being.

Actual examples of the distilled essence of The New Sweater might be:

a Hermès sweater in dark blue, knitted with large, raised polka-dots in V-shaped rows, made like French knots. A lisle sweater, with the wildest stripes, with short puffed sleeves, from Altman. A divine angora thing that has short sleeves and a turned-over collar that makes a point in front, from Mrs. Franklin, Inc. A sweater with a yoke of Irish crochet, from Kargère, and a hand-knitted silk thread sweater, a tiny article having a turned-over collar, in the palest shade of pink, which is to be found at Bergdorf Goodman's. Can we possibly tempt you to add to your sweater collection, Madam?

## SEEN ON THE STAGE

(CONTINUED FROM PAGE 100)

they learn that the realization of their ambitions can be achieved only by "making a deal" with virtue. His Satanic Majesty departs defeated.

By its very nature such a theme requires mechanical or at least sequential treatment. It early becomes evident how Magnus and his guests are going to respond to the devil's offers; consequently, one finds oneself asking not "what will happen?", but "who will be next?"—a question neither exciting nor particularly interesting. Moreover, in the final scene, Levy puts a long, summarizing speech into the Rev. Nicholas Lucy's mouth; the only plausible reason for it is that the author feels he has not made himself clear.

In spite of bright, facile dialogue, humour, and Levy's individual approach, "The Devil Passes" is nothing more or less than a modern morality play—its characters but types.

The acting for the most part is unusual. Arthur Byron plays Magnus with the skill, the mellowness, the understanding, and the schooled histrionic instinct that have made him the foremost character actor in the current American theatre. Robert Loraine is brilliant as the minister, Messiter, and Cecilia Loftus sheer delight as his wife. Diana Wynyard, well known on the London stage, makes her American debut in "The Devil Passes"; she has charm. The actress, as depicted by Mary Nash, is heavy, ineffective. Basil Rathbone is excellent as the Devil, though one might quarrel with the fact that, in his interpretation, the Supreme Sadist does not get a fiendish joy out of his work.

### "THE BRIDE THE SUN SHINES ON"

A little comedy about a girl who marries the wrong man has arrived at the Fulton Theatre. Produced by Lawrence Langner's New York Repertory Company—the organization which early in the season gave up the happy revival of "The Streets of New York"—"The Bride the Sun Shines On" would, if it were drastically cut, be a joyous bit of fluff and provide a gay if brief evening. But Will Cotton, the author, and the producers have left in long, repetitious passages that weigh down the play when they do not make it actually tiresome. Yet, despite such handicaps, the comedy contains

many merry moments, the merriest of all at the close of the second act, where it should be.

Dorothy Gish, as the unfortunate and tempestuous bride, gives the kind of performance that has come to be associated with her and with no one else—hoydenishness that once in a while breaks through a demure, *Codey's Lady's Book* coating. And Sam Wren, who was so delightful in "The Streets of New York," is quite as delightful in this, in a wholly different kind of part. But then every member of the cast, with the exception of Henry Hull, finds the fun in the script and projects it in its fashion. Hull goes in for heavy histrionics.

### "BERLIN"

"Berlin" is old-fashioned melodrama that, unlike its models, takes an unconscionable time getting started. The first two of the three acts could easily be condensed into a prologue.

The leading feminine rôle is more than well played by Helen Vinson, who suggests a sturdier, less delicate, less diaphanous Helen Hayes. And Charlotte Granville contributes much in her copious, inimitable way.

### "EXPERIENCE UNNECESSARY"

Although Walter Woolf and Verree Teasdale are starred, and "Experience Unnecessary" is the work of Gladys Unger, all the honours there are go to Rex O'Malley, who is merely featured; he possesses what should go down in theatrical history as "the Frank Craven quality."

### "HAY FEVER"

"Hay Fever" is the sole revival of the fortnight. The years have not dulled the gaiety of this Noel Coward comedy, which delivers a lusty blow at the week-end house-party. It is as bubbling, bright, skilfully casual as ever.

The players, except Eric Cowley, Alice Belmore Cliffe, and Valerie Cosart, are not well suited to their parts. Constance Collier enacts the leading rôle; her monotonous delivery deprives the play of much of its airiness. And, worse, she fails to make clear those transitions from which the character evolved.





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## A S H C O M B E

(CONTINUED FROM PAGE 67)

## Self-fitting!

A slight press  
anchors this candle  
to the holder

Notice the small flutings on the tapered base of this new Vassar Waxel. These flutings mold themselves to the exact contour of the holder-socket—keep the Vassar straight and steady.

Coupled with its great convenience, the new Vassar is trim in line—as candles for your table must be. And like all Waxels, it is distinguished for its soft, satin-like finish—the complete range of favored colors and sizes—its smokeless, dripless, odorless burning.

Ask for Waxels by name at your favorite department store, grocer's or gift shop. Waxels are available in three correct styles—the new Vassar, the cylindrical Mayfair and the slim tapered Princess. Or write the Will & Baumer Candle Company, Syracuse, New York.

SELF-FITTING

WILL AND BAUMER  
**waxels**  
—THE SMARTER CANDLE  
... They Beautify

been in a fervour of excitement over the unusual tasks to which they have been put. I have been extremely fortunate in the help I have had from my friends, with designs and suggestions.

Let us start with the square little story-book house. The doorway has been ornamented with stone, from a design by Rex Whistler. The hall is entirely white, with a stone floor, a silver console table, mirror sconces, and silver wooden candlesticks. (The house is lighted entirely by candles.) We pass through a white arched corridor to the drawing-room, which has windows and large French doors that open out onto the amazing panorama of valley and distant slopes. This little room (which you can see in the top photograph on page 69) is decorated in a baroque and Victorian manner, with the walls the colour of strawberry ice-cream and satin curtains in the most vivid turquoise-blue. The floor is of pink tiles, strewn with brightly coloured hooked rugs. There is a large Kent sofa, upholstered in blue, and a gilt sofa in yellow Duffy brocade. An eighteenth-century Eastern boy carved in silvered wood holds up a dome of shell flowers. Another brocade sofa, small French chairs, and a Victorian armchair make a riot of colour, and the flowers in the room, on the table and in the urns on pedestals between the windows, are always assorted and in the brightest pinks, yellows, scarlets, and mauves. But in the white china jardinière, which is a huge shell, are white hydrangeas, and the wall brackets for candles might have belonged to *la Dame aux Camélias*. This room holds countless knickknacks and objets d'art, blue parakeets to match the curtains chirp in a blue cage, and above the wide hearth is a decoration of urns, cupids, and looped curtains.

## A GAY BEDROOM

On the same floor is a small guest-room with bright greenish-yellow walls and a four-poster bed done in daffodil-yellow satin, spotted and striped in scarlet. The carpeting is of tiger skin, and the curtains are of imitation deer-skin, bordered with a series of steel wool pot-cleaners, which give the effect of a bright metal galloon braid. The walls of the adjoining bathroom are decorated with the outlines of the hands of all the visitors to "Ashcombe," outlined in ink. In some cases, the nails are painted red, with the signatures scrawled across the palm. Here, as you lie in the bath, you can muse on the various characteristics revealed by the shapes and can compare Siegfried Sassoon's thumb with Sacheverell Sitwell's; Elsie Mendl's wrist with Clare Beck's, and this may cause you to be late for dinner, for, by now, "Ashcombe" has a fantastic collection of hand prints. This room is decorated with the gold-spotted paper with which my "Book of Beauty" was bound.

At the turn of the stairs and on the landing, there are narrow trestle tables hung with mustard-yellow brocade, on which stand silver lustre vases containing white flowers triumphantly produced from the small greenhouse. The banisters are of the original Chinese Chippendale pattern and their design has a strangely modern feeling.

My sisters' bedroom, shown at the top of page 68, has walls and ceiling in the pink of raspberry ice-cream. The carpeting is made of the fluffy material sold by fancy-dress costumers for cow-boys' trousers, dyed cedarwood-pink, and the curtains, beds, dressing-table, and wash-stand are all done in turquoise-blue and white striped satin. Down a corridor is an all-white bedroom with leopard skin carpeting. The walls are highly glazed, and the four-poster bed is hung with white satin, like the window-curtains. The furniture is upholstered in white velvet, white brocade, and white satin, and the chiffon curtains at the window are spangled with dewdrops and made of the material sold for Christmas dolls' ballet skirts. The bathroom is bright pink with pink-and-silver metal curtains and a profusion of mirrors.

My bedroom is not yet complete. There is painting to be done, when I return from my annual visit to America, for the walls are to be frescoed with clowns and plumed horses and hung with ribboned hoops—since it is to be a circus room.

## A RENOVATED STABLE

And now, across to the stable building. The tall bedroom that proudly possesses a view of the ilex-trees seen through three high, rounded windows, is hung in pink glazed tarlatan over pink linen. The four-poster bed is done in peppermint rock-pink satin, with a coverlet of white-and-gold brocade. The carpet is white, and the furniture is upholstered in pink-and-silver brocade.

A little green hallway, possessing a unique flower picture made entirely of pink shells and macaroni by Lady Harris, separates this room from the bathroom and another yellow bedroom, but we will move out into the courtyard and go into the studio.

This is the room that runs the entire length of the stable building. It is without colour, with white walls and ceiling, with five windows hung with natural coloured canvas, embroidered heavily with mother-of-pearl buttons, like a coster's costume. There are more than twenty thousand buttons of various sizes on these curtains, and they are equally effective by day and at night, when they are drawn and glisten in the firelight. Between the windows are white drum tables and white cubes, on which stand portrait busts by Frank Dobson. On each side of the fireplace stand long tables of mirror and glass, decorated with glass door knobs. And lustre vases containing white blossoms stand on these tables. Both chairs and tables are modern, chiefly of natural wood, the floor is strewn with pale rush mats, and on the sofas, which are upholstered in coarse, tufted, white linen, are cushions made of silver lamé covered with fringed dish-cloths.

The atmosphere of poignant beauty still pervades "Ashcombe"—the same atmosphere that we felt so vividly when we first trespassed through the arch and were told by the gamekeeper that, if he were so much as seen talking to us, he would be sacked. But then it seemed dead, and now, with its bright colours, trimmed grass, statues, and fluttering white doves, it is alive.

## THE GLASS OF FASHION

## CHEERIO

This cheerful Fostoria set will win a welcome in any home. It consists of a plump and benevolent decanter surrounded by its offspring... 6 little glasses which resemble their parent. In azure, green, rose, amber, topaz, and wistaria. Its use among congenial people adds so much to pleasant living.



## APPETITES AND COLOR

A buffet, to be successful, must be more than a collection of

various foods. It must also be a delight to the eye. That explains the tremendous vogue of this large Fostoria buffet dish among women who are clever at entertaining. This graceful "Torte" plate comes in amber, crystal, green, rose, topaz and wistaria. Through its charming presence on a table, the simplest buffet can be made a delight to the eye... and so many times more appetizing.

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Cream? Sugar?... if it's after-dinner coffee. Cream? Sugar? Lemon?... if it's



afternoon tea. For this colorful and graceful Fostoria set is equally useful for either function. With coffee, the sugar bowl and cream-pitcher may be used on the tray. With tea, the tray becomes a charming dish for sliced lemon. In five subtle shades, this set is a lovely and inexpensive gift to give a friend... or yourself.

## BULL IN CHINA SHOP

This picture shows Henry W. Banks III, the noted research engineer.

For a whole month he played bull-in-china-shop and smashed hundreds of dishes, cups and saucers. As a result of his tests, he announces that, "Fostoria Glass Dinnerware, in spite of its apparent delicacy, is actually far less breakable than ordinary china." And that's worth knowing.

To get the smartest and latest information on table settings, both formal and informal, write for the interesting booklet, "The Glass of Fashion"... Fostoria Glass Company, Dept. V3, Moundsville, W. Va.







**CLOGGED PORES**

WHY DO DOCTORS of standing use only liquids to obtain surgical cleanliness? Diagram shows how ordinary cleansers may cause age-signs by leaving impurities embedded in pores.



WHAT DOCTOR FOUND ON cleansing patient's skin with a liquid. She had *thought* her face was clean, but only surface dirt had been removed, causing signs of critical age.



**CLEAN PORES**

NO FEAR OF BLEMISHES, coarse pores and other age-signs now! Diagram shows what microscope proves—that Ambrosia removes all traces of pore-dirt, preventing age-signs.

# What is the Critical Age of the skin?

## 5 symptoms that indicate a crisis

Doctor explains how to check them and keep skin young—by surgical cleansing

*Bases his advice on 789 skin examinations at New York Beauty Clinic*

"CRITICAL AGE" is the time when the skin starts to grow old—a crisis that may occur at any time between twenty and forty.

With some it takes the form of dryness and wrinkles; in others it appears as oiliness, blackheads or large pores.

The woman who has noticed any of these signs will be interested in the findings of a famous New York specialist who recently conducted a beauty clinic where he studied the skins of 314 women. His results proved conclusively that critical age signs were largely caused by wrong methods of cleansing.

### Two basic skin types

Dry skins start to age rapidly when the oil glands are sub-normal—and because pores are clogged.

Oily skins start to age rapidly when oil glands are over-active or over-stimulated—and because pores are clogged.

Thus, clogged pores are a basic cause of critical skin age. They age dry skins, age normal skin, age oily skin.

### Dry skin treatment

This famous doctor proved that dry skins can soon be made smoother by 2 simple steps:

1. *Pore-deep liquid cleansing.* This is the method of surgical cleansing. For, as everyone knows, doctors of standing use liquids to make the skin surgically clean. When cleansed with Ambrosia, the pore-deep liquid solvent, the skin can breathe. Circulation is stimulated. Skin becomes healthy, young.

2. *Softening the skin after cleansing.* No cream can penetrate clogged pores. But clean pores can easily take in a rich cream. Ambrosia Cream, which is practically identical with the natural oil of a healthy skin, penetrates and replenishes natural oil. Dry skin becomes firm. Wrinkles smooth out.

### Oily skin treatment

The doctor succeeded in normalizing oily skins to a surprising degree in only 3 days. This was his method:

1. *Pore-deep liquid cleansing:* Use Ambrosia Cleanser 3 to 5 times a day—removes all dirt and oily secretions. With pores no longer clogged, skin soon approaches normal health and beauty.

2. *Toning and Tightening:* The use of Am-



brosia Tightener after cleansing, further lessens oiliness, prevents blemishes and refines large pores.

### Special skin problems

The woman whose skin is chronically blemished should consult her doctor or a dermatologist. But for common skin problems—blackheads, large pores, etc.—the treatments described in the booklet with every Ambrosia bottle prove highly beneficial in a few days.

### Make 5-day test

Begin now to benefit by this doctor's research. Secure Ambrosia products from drug or department store today. Follow the treatments which come with every bottle. Watch signs of critical-age disappear, skin take on longed-for youthful loveliness.

Copyright, 1932, Hinze Ambrosia, Inc.

AMBROSIA CLEANSER \$1.00 \$1.75 \$3.00    AMBROSIA CREAM \$1.00 \$2.00    AMBROSIA TIGHTENER \$1.00 \$1.50



# Head stuffed up?

Smoke a  
**LISTERINE**  
CIGARETTE  
and get relief

AMONG the users of Listerine Cigarettes are several thousands who smoke them primarily because they relieve congestion in the nasal passages.

The cool, bracing smoke seems to clear the head. Sufferers from sinus, catarrh, and the ordinary head cold, are pretty well sold on Listerine Cigarettes for this purpose.

A great many hundreds of thousands of others, however, like them simply because they are a delightful smoke. Cool, refreshing, and entirely different in flavor. Women particularly seem to favor them. They say they are less irritating to the throat than ordinary cigarettes.

Listerine Cigarettes contain a blend of fine, domestic and imported tobaccos to which certain of the volatile Listerine essences have been added. In no sense are they a medicated cigarette. Nor do they possess the harsh, acrid effect of cigarettes heavily treated with menthol. They are mild and agreeable.

You may not like the first two or three you smoke. Smoke a dozen, however, and we'll wager you'll want to smoke more of them.

You can get Listerine Cigarettes at most tobacco dealers. If your dealer has not stocked them yet, he will be glad to do so on your request. Lambert Pharmacal Company, St. Louis, Mo.

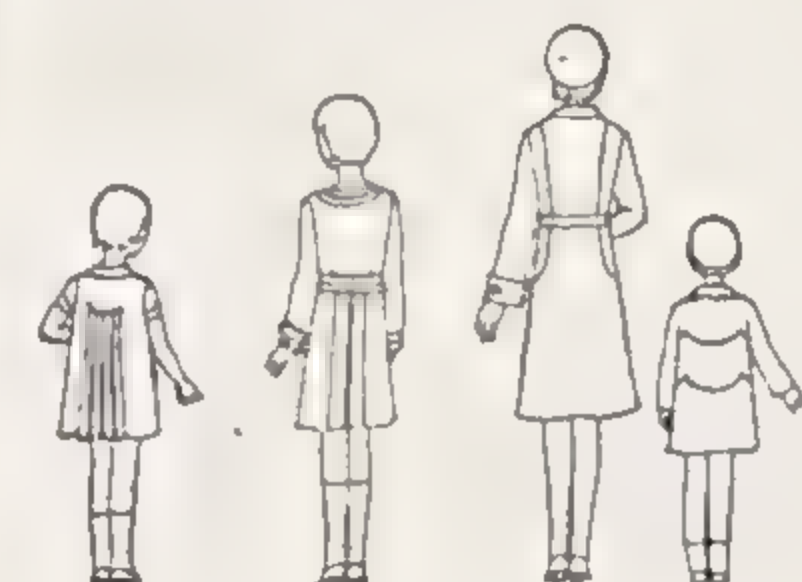
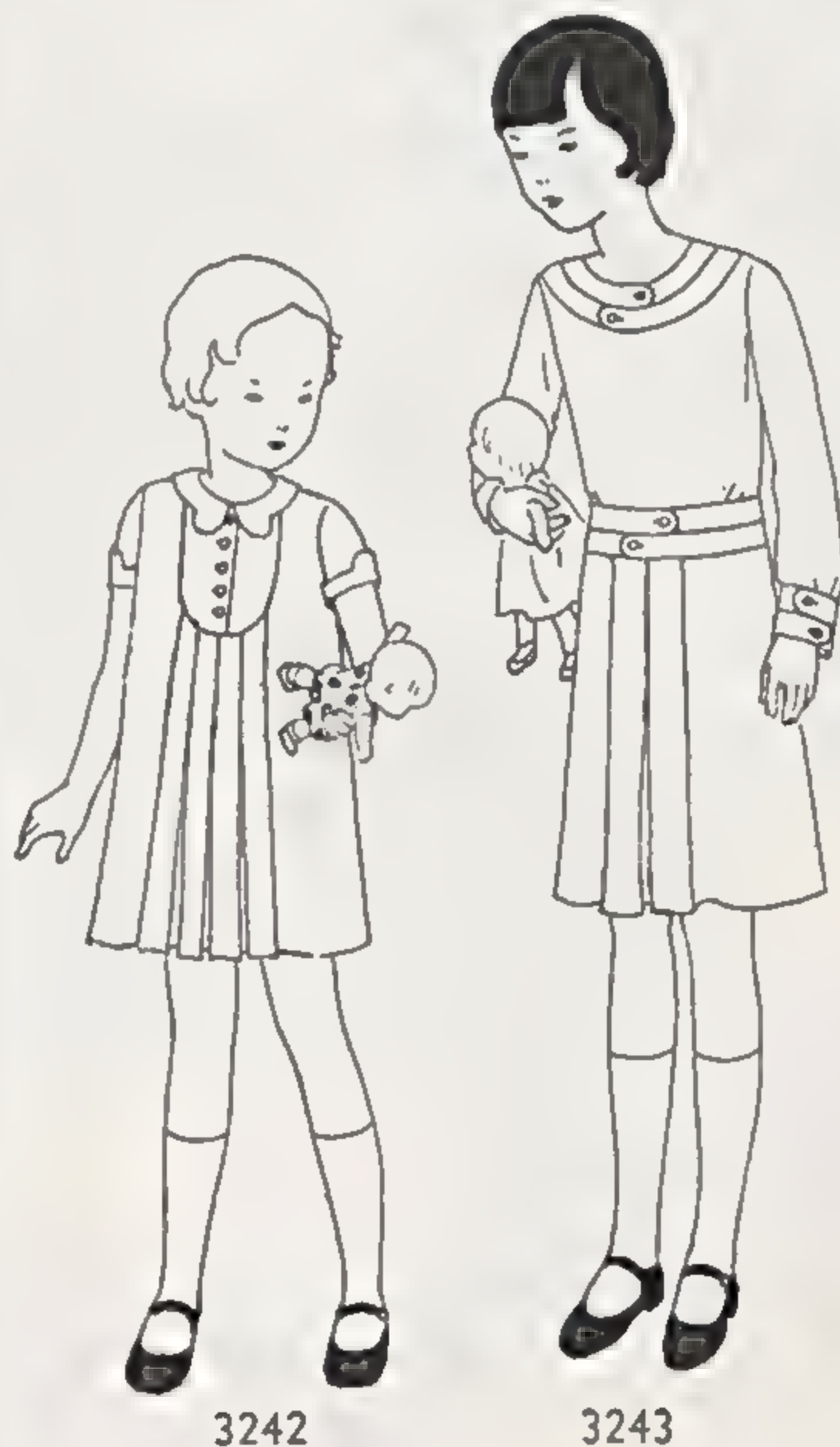
## Listerine CIGARETTES



CELLOPHANE WRAPPED

## SMALL GIRLS LOOK THEIR SPRING BEST

DESIGNS FOR  
PRACTICAL  
DRESSMAKING



FROCK 3242—Linen with box pleats. Panties included. Designed for sizes 1 to 8

FROCK 3243—Applied bands trim this wool crêpe dress. Designed for sizes 8 to 14



COAT No. 3244—Semi-fitted coat of cheviot; high closing. Designed for sizes 8 to 14

COAT No. 3245—Wool crêpe, with shaped joinings. It is designed for sizes 2 to 10

## SPRINGTIME FOR SHOP-HOUND

(CONTINUED FROM PAGE 39)

deeply about what you are going to want this spring, what clothes you will actually feel a need for. Then, at the end (not the beginning) of your visit, go forth and shop. This way, we can guarantee you won't make as many mistakes as if you bought straight from the shop without seeing what people were actually wearing—and how they were wearing it.

There is a last dilemma which may be yours. You are a lady facing a crisis, of the alas familiar financial variety. You know that you will have to get along on approximately half as many clothes as ever before in your life. Sad though your plight, there happens to be just a drop or two of balm left in Gilead for you. Because,

with incredible sweetness, the designers have given us any number of double-duty garments this year. The shops are full of reversible coats, two-skirt suits, jacketed evening dresses that take off their jackets and become something else again. Put yourself in the hands of a good shop, and you will find that you can purchase two dresses to do the duties of half a dozen. Besides this, there are Vogue's own designs for practical dressmaking designed with authority and beautifully cut, and those remarkable couturier designs with which, by the Grace of God and a quick-fingered seamstress, you may emerge chic. For you, the season should be an exercise in substituting cleverness for cash.

Vogue will be glad to send you, upon request, a booklet entitled "Give Beauty a Hand," which discusses the care and the methods necessary for beautifying the hands, arms, and finger-nails. Address Vogue's Beauty Editor, Graybar Building, Lexington Avenue at Forty-Third Street, New York City



Have you tried the New  
**PERFUMED  
LINIT**

*Beauty Bath?*

*With the fragrance of an  
Old English Garden*

THE NEW, perfumed Linit adds a delightful daintiness to the marvelous Linit Beauty Bath.

Swish half a package of this new, scented Linit in your bath. Instantly you sense the delicate fragrance of sweet lavender . . . Then bathe as usual, using your favorite soap. After drying, notice how exquisitely soft and smooth your skin feels!

This new, perfumed Linit Beauty Bath is so marvellously effective that every woman should daily enjoy its soothing luxury.

All grocery stores, drug and department stores sell the new, perfumed Linit . . . in the cellophane wrapped, green package.

**LISTEN**  
*to the Linit Bath Club*  
Sparkling Entertainment and Music. Lovely women of society, the stage and screen disclose interesting beauty secrets.

**8 P. M.**

Eastern Standard Time, every night (except Saturday and Sunday) over the  
**COLUMBIA BROADCASTING SYSTEM**



*the pathway to a soft, smooth skin*



# LOOK *Girls!... now you can* **Dry SHAMPOO** *your hair* *in 15 minutes without affecting* *the curl marcel or permanent.*



*What!... shampoo your hair at your dressing table? ... without soap and water? ... without risking a cold? ... and without affecting your curl? This is thrilling news!*

**H**ERE'S what you have always wanted. An amazing new liquid that enables you to keep your hair clean, fluffy and in curl at all times.

Never before has it been possible to clean or freshen up your hair properly right at your dressing table. But now you can do it perfectly in a few minutes as you dress.

Oyloff Dry Shampoo is a new discovery. It cleans the hair and removes the excess oil in an astonishing new way. No alcohol, no odor, no inflammable ingredient in Oyloff. Simply apply it with a bit of cotton, brush thoroughly as directed and your hair will be just as lovely, soft and clean as if you had spent an hour giving it a wet shampoo.

*Beauty Editors praise it, famous hairdressers use it!*

Since the first day Oyloff was announced it has created a sensation. "Amazing" said Harper's Bazaar, "this lotion cleverly rids the hair of oil and soil without disturbing the wave." "An answer to the prayer of the oily headed", said Vogue. "The ideal dry shampoo", said P. Richard, chairman of New York's Coiffure Guild. "It delights my clientele", says Louis Parme, exclusive New York hairdresser.

*Keeps your hair lovely at all times...*

Now you need never again be ashamed of your hair. Whether your hair is exceptionally oily, normally so, or just needs a good shampoo, Oyloff will clean it perfectly in 15 minutes.

Try Oyloff by all means. It is so convenient, especially when you can't risk a wet shampoo or you must have your hair fresh, clean and in curl for a sudden engagement. \$1 size (8 to 10 shampoos) at your department store, druggist's or beauty shop—or use coupon below. Trial size free. Godefroy's, 3506 Olive St., St. Louis. Kimm-Libbey, Ltd., New York, sales representatives of U. S. A.



Actual photograph of model... note how Oyloff cleaned hair leaving marcel intact.

## *Godefroy's* **OYLOFF DRY SHAMPOO**

10 Beauty Editors of America's leading women's magazines watching pre-view demonstration of Oyloff by Louis Parme at Hotel Roosevelt, New York.



Oily haired girls—Don't shampoo your hair two or three times a week. Many maintain that soap actually stimulates oil secretion. With Oyloff you can remove the excess oil without affecting your curl and keep your hair looking its loveliest at all times. Follow special directions to correct excess oil condition.

**TRIAL SIZE FREE.** Godefroy's, 3506 Olive St., St. Louis, Mo. I am enclosing my check or money order for full size \$1.00 bottle of Oyloff Dry Shampoo. (Check here ☐ if you want free trial size.)

Name

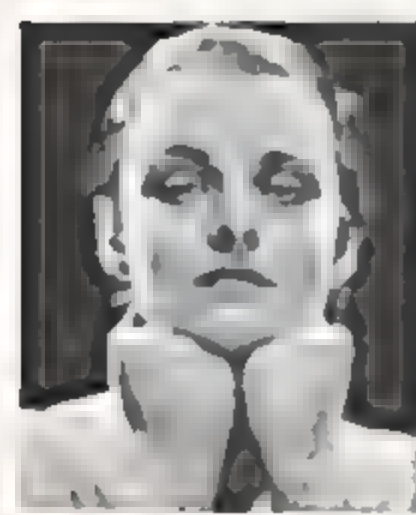
Address

V 332





## Try This



to beautify  
the face...

..Press the  
knuckles very gently  
as shown and chew  
DOUBLE MINT 25 counts.

## Do This

.... Keep  
chewing 25  
more counts



with hands flat on  
face to feel the mus-  
cles pull and tighten.

## and This



Place fingers  
lightly.....

Chew on one  
side, then on other  
30 counts—swinging  
head in rhythm.

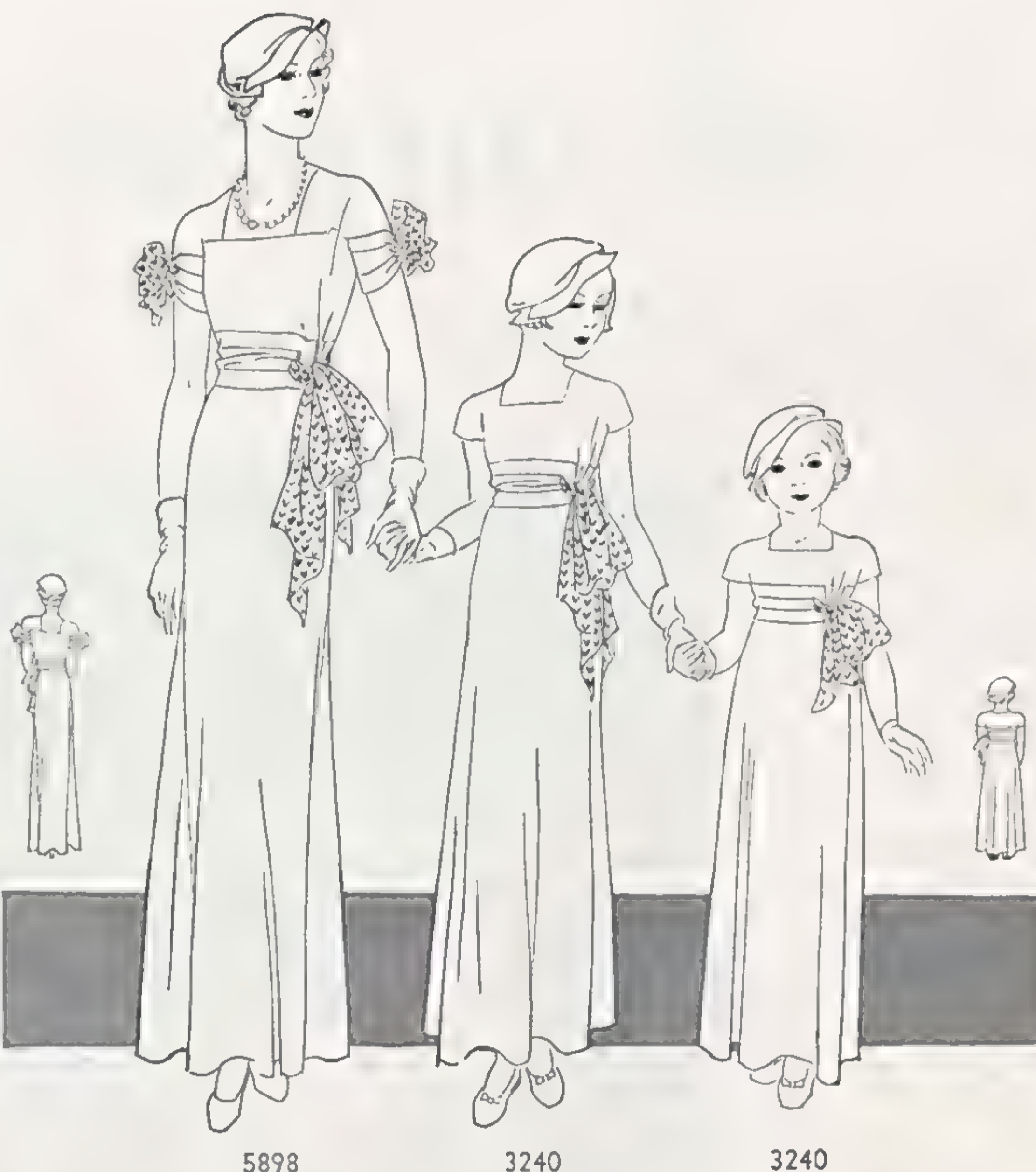
**PENNY  
FACIALS**



● It is a  
Scientific Fact  
that chewing helps  
prevent wrinkles  
and double chins.

**INEXPENSIVE · SATISFYING**

## THE BRIDE AND HER ATTENDANTS



FROCK 5898—Charming at a wedding and for other occasions is this crêpe roma frock with printed trimming. Designed for sizes 12 to 20; 30 to 38

FROCK No. 3240—The flower girls wear youthful versions of the same design, reminiscent of Greenaway days. Designed for sizes 6 to 10 years



BRIDAL GOWN No. S3553  
Irish lace and satin are combined in this gown; also in ankle length, without a train. Designed for sizes 32 to 40



**A SMART  
COTTON IDEA  
SMARTLY  
PACKAGED**

Now cotton stays clean—snugly guarded against dust and handling under the neat-fitting cap of The Cotton Picker. No paper wrappings—no roll to unwind—in this modern container, perfect for dressing table, bathroom and nursery. The fluffy, sterile cotton is Bauer & Black's best, just what you'd expect from these famed makers of Handi-Tape, gauze and adhesive. Drug and department stores have The Cotton Picker—25c. Holds a generous coil of finest cotton. Coupon brings you free sample.



**BAUER & BLACK**

DIVISION OF THE KENDALL COMPANY  
Chicago . . . New York . . . Toronto

BAUER & BLACK, 2500 S. Dearborn St., Chicago  
Dear Sirs: Send free sample of The Cotton Picker. V-3-1

Name .....

Address .....

City ..... State .....

In Canada, Address 96 Spadina Ave., Toronto

DESIGNS FOR PRACTICAL DRESSMAKING



# THIS IS 1932

"time to go modern"  
*say a million smart women*

"and make quick work of the  
*perspiration odor problem*"

There's no denying it . . . modern women face facts as their mid-Victorian forbears never did. They *face* a fact, and then they *do* something about it.

This disagreeable business of underarm perspiration odor, for instance.

"We all have it. We all admit it. We all must do something about it," they say. "Something more than merely be scrupulously clean."

"But why fuss about it?" they add. "Why make hard work of it? Let's dispose of it the simplest, quickest way."

And that is just the way more than a million of them are handling this bothersome problem. With Mum!

Mum, you know, is a fragrant, snow-white cream which instantly destroys every trace of unpleasant perspiration odor or any other body odor.

The thing about Mum that so appeals to these smart, busy women is that it takes only an instant when dressing to make perspiration odor *impossible* on their persons.

Just a quick fingertipful to each underarm. That's all there is to it! No



time lost. No bother. Slip into your dress *at once*, and be on your way.

For that matter, you can use Mum any time during the day or evening—even after you're dressed. For Mum is perfectly harmless to clothing.

And it is soothing to the skin—even a sensitive skin. You can use Mum right after shaving. Surely a test of its harmlessness!

Another thing—Mum doesn't interfere in any way with the natural processes of perspiration. It simply takes away every trace of its hateful odor.

You can't find a drug or department store that doesn't have Mum . . . because modern women everywhere demand it. Mum comes in two sizes, 35c and 60c a jar. Mum Mfg. Co., Inc., 75 West Street, New York, N. Y.



## MUM

TAKES THE ODOR  
OUT OF PERSPIRATION

AND WOMEN DEPEND ON MUM FOR THIS, TOO—Mum is such a comfort to women in another way, too. Used on the sanitary napkin it relieves them of all fear of offending.





**Printed Silks**—small patterns for jacket dresses, street frocks, blouses or to combine with a plain silk. Pure dye, pure silk. 39 inches wide, specially priced, a yard, \$1.50.

**Imported Printed Silks and Chiffons**—demure or bold florals, diagonal stripes, stunning plaids. Exclusive new designs, superb quality of silk. 39 inches wide, at new lower prices, a yard, \$1.95 to \$3.95.

**Liberty Silks**—original designs, hand-blocked in subtle color combinations, on a slightly rough, pure silk. 32 inches wide. Tyrian Silks, a yard, \$3.50. Wandel Silks, a yard, \$2.50.

**Crepe Devine**—a new triple sheer silk. Has small leno checks over its crepe surface. White, black and the new colors. 39 inches wide, a yard, \$3.95.

**Rocco Crepe**—the rough silk that is creating a furor in smart circles. Pure silk and pure dye. White, evening pastels and street colors. 39 inches wide, a yard, \$3.95.

**Crepe Mogul**—luxuriously heavy and soft. Pure dye and pure silk. The silk for your smartest evening, afternoon and street dresses. White, black, Spring blues—all the new colors. 39 inches wide, a yard, \$2.50.

**Crepe de Chine**—all silk, pure dye, washable. Heavy enough for frocks and soft enough for lingerie. Flat finish. White, black and smart colors. Specially priced, 39 inches wide, a yard, \$1.50.

**Striped Shirting Silks**—with candy stripes, pin stripes, grouped stripes and checks. Washable and as cool as a summer breeze. 32 inches wide, a yard, \$1.25 to \$1.95.

**Buddha**—rough shantung silk. Just the thing for sports, smart for street. In white, black, dark colors and pastels. Washable. 39 inches wide, a yard, \$1.50.

**Imported Chinese Homespun**—washable, rough silk for girls and women's sports dresses. White and a wide range of pastels. 32 inches wide, a yard, 75¢.

Send for Samples



# McCutcheon's

Department 7S

FIFTH AVENUE AT 49th ST., NEW YORK

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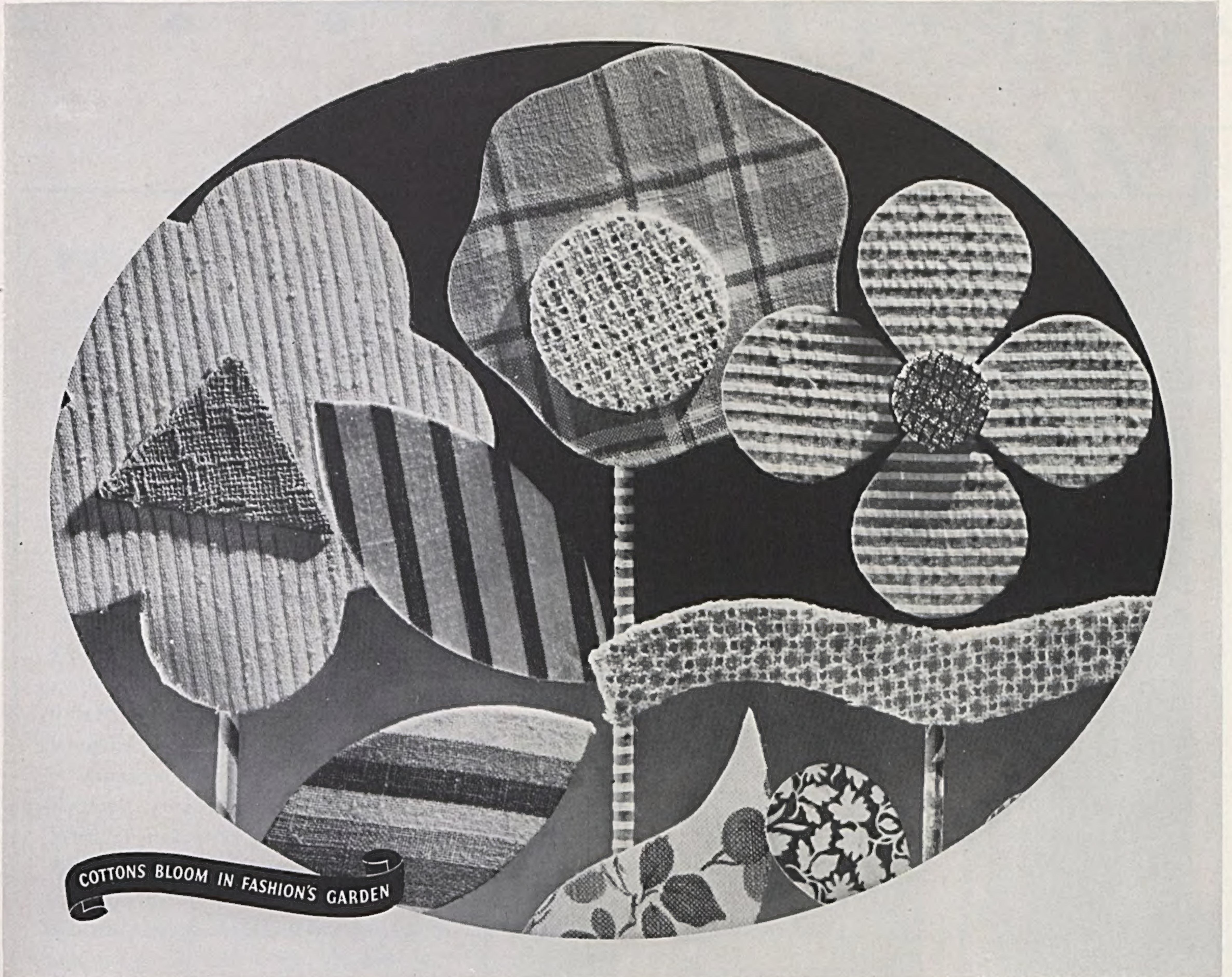
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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index



● Some of the stunning new McCutcheon fabrics are shown below. The five-petaled flower is of "cord glacé"—a wide-ribbed, colorful fabric with a frosty gleam; the little triangle is a cotton mesh with a crochet effect; the pointed leaves are of linen, in narrow, bright "candy" stripes and in the vivid Basque combination of stripes.

● The top center fabric is an imported plaid in deep pastels; the circle on top of the plaid (and the long, wavy branch down below) are of very nubby cotton éponge; the puckery striped fabric is "Shir-o-Shakker"; the refreshing flower prints at the bottom are Liberty linen and lawn. Every one of these fabrics washes perfectly in Lux.



"This smartest of summer fabrics demands exquisite care — use Lux" say **MC CUTCHEON'S**



Reg. U.S. Pat. Off. Fashion scouts at Palm Beach, Bermuda, the Riviera, have wigwagged the news that cotton is undoubtedly 1932's smartest summer fabric. It has most definitely arrived! Not only at the beach club . . . the tennis court . . . the garden party . . . but at the ball, too.

McCutcheon's of New York, famous for distinguished fabrics, show the fascinating variations of this new cotton vogue.

"Notice especially the texture," they say. "The rough weaves, the soft, spongy knitted effects, the nubby meshes — sometimes it's hard to believe these new looking fabrics are cotton

—but they are! Cotton laces are enormously effective, too. They'll be worn at many smart dances this year.

"Easy to see, isn't it, that cotton is now a fine fabric? Requiring really fine care! Washable, of course, but not by the old-fashioned washing methods. Texture, finish and color can very easily be spoiled that way.

"That is why we advise Lux. There's no rubbing to ruin the weave. And it preserves the bright sharpness of the new colors and of the dashing stripes and plaids — the brilliance of white things, as well.

"With Lux, cotton is the *thriftiest* fashion a woman could wish for. No matter how often

you Lux these delightful fabrics, they remain smartly new. As everyone knows, if it's safe in water at all, it's safe in Lux."





F L E E T W O O D



## FIBER OF BEAUTY

The most beloved order in all architecture is the chaste and classic Doric. It is the oldest of the Greek forms, cherished through countless generations of builders for the subtle grace of its beauty. One learns, then, with surprise, of the sturdy fiber of this beauty . . . for the practical character of Doric architecture is extreme strength and great solidity.

We shall, if we may, point to an analogy in Fleetwood coachcraft. As products of the studios and shops of one of the world's most famous custom coachbuilders—created in the closest possible accord with the new Cadillac chassis design—Fleetwood custom bodies suggest only a consummate expression of beauty and luxury. Yet their graceful symmetry and polished charm conceal great strength—strength of a vital, fatigueless, lithe quality, to defeat alike the wear of strain and the ravages of time. Consequently, when one travels in this superb coachwork, the journey is made completely enjoyable by faultless comfort, restful quiet and a sense of the utmost personal security.

The latest expressions of Fleetwood custom coachcraft are presented on the new Cadillacs—V-8, V-12 and V-16. When you see them, recall that beneath their faultless lines and finish is body strength without parallel.

C O A C H C R A F T



# Ethyl makes Gasoline **BEHAVE**

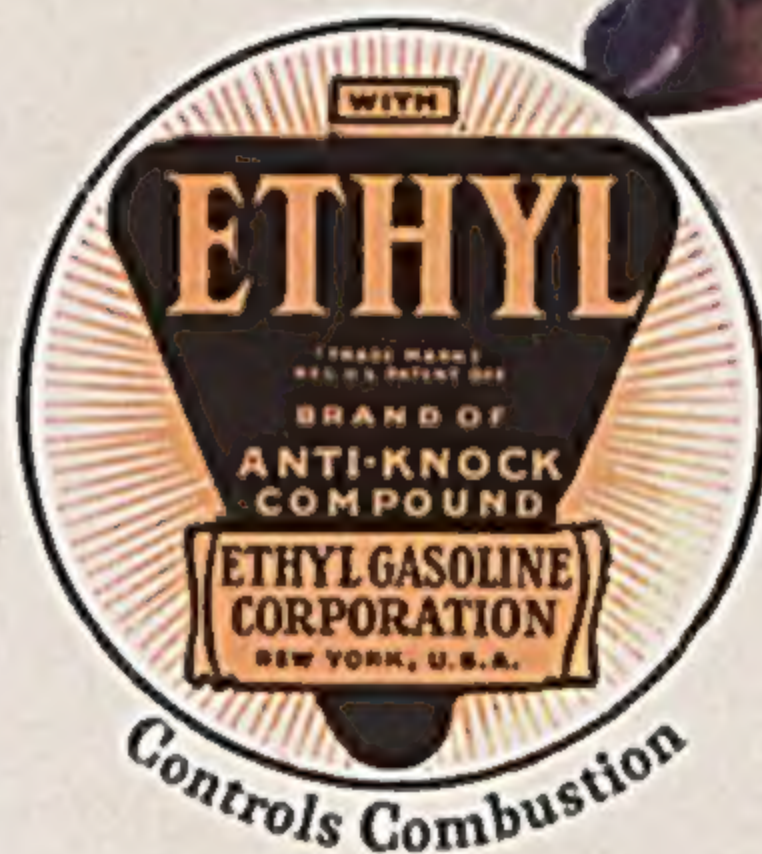


**W**ATCH the lion tamer enter the cage. Your own eyes prove his mastery over the king of beasts.

Seeing is believing. And now, for the first time, you can *see* the difference Ethyl makes in gasoline. You can see *how* it tames and controls the burning of gasoline inside the engine—see *why* it prevents harmful knock, overheating and power-waste.

Look at the pictures at the right. They are the first photographs ever made of combustion inside a running engine; taken in less than 1/100th of a second! You now *see* the difference you will *feel* when you drive your car with Ethyl Gasoline.

The Ethyl emblem on a pump is your assurance of *value* for your gasoline bills. Its quality is maintained on every count by laboratory inspection of samples collected daily in all parts of the country. Ethyl Gasoline Corporation, New York City.



Through a quartz window in the cylinder head of a modern high-compression motor, engineers took high-speed photographs of the actual combustion of motor fuels. Picture above shows the uneven, wasteful explosion of ordinary gasoline.



Now Ethyl Gasoline is in the same engine. Note the *even* burning, the greater spread of power. Ethyl *controls* combustion; delivers a smoothly increasing pressure to the piston that brings out the best performance of *any* car.



*Ethyl fluid contains lead*

# Buy ETHYL GASOLINE

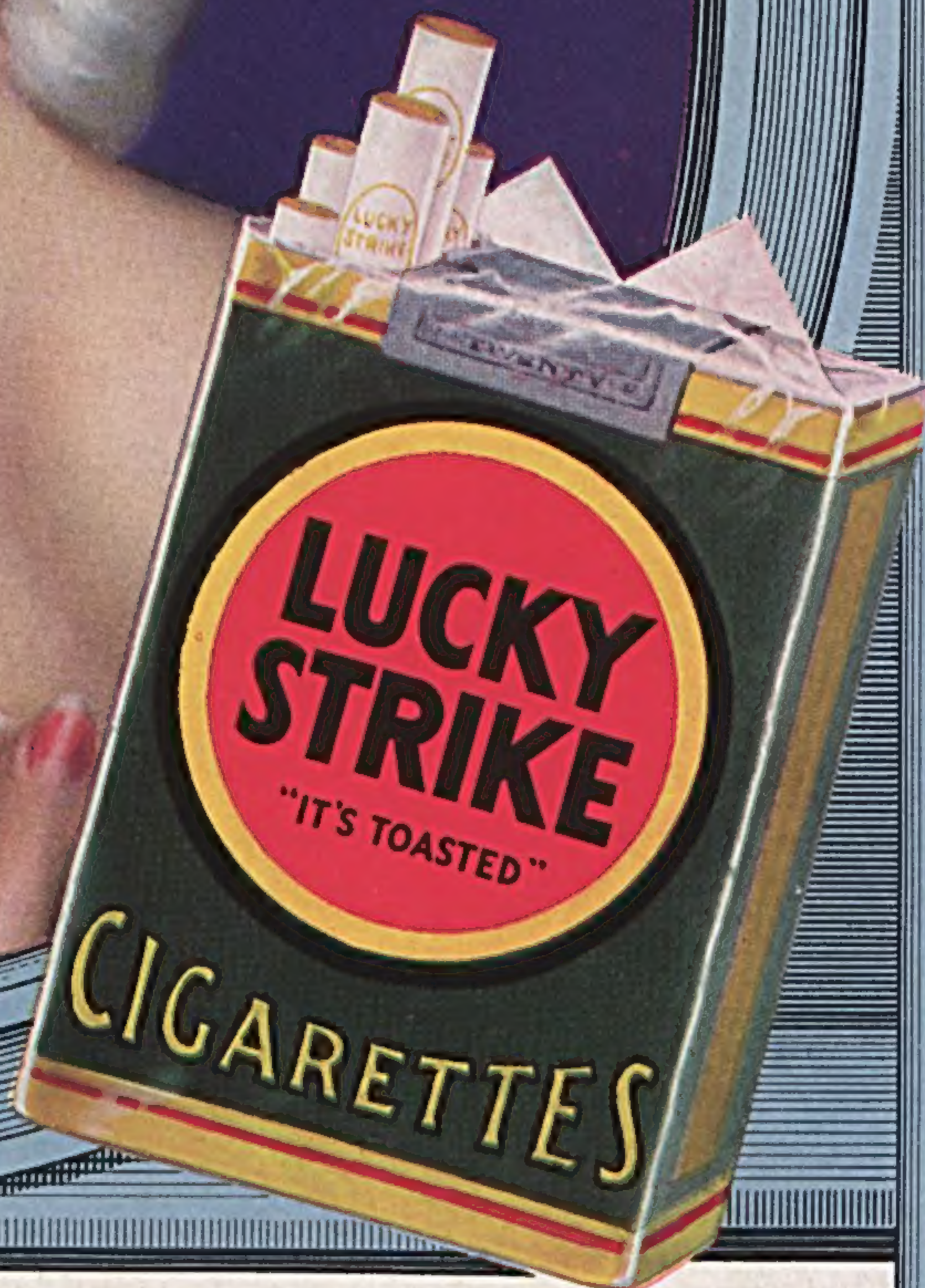
© E. G. C. 1932



**"Cream of  
the Crop"**



*Jean Harlow*



Copr., 1932, The American Tobacco Co.

**"There's none so good as LUCKIES"**

**SHE'S MISCHIEVOUS, RESTLESS  
AND 20, WEIGHS 112 POUNDS.**

Miss Harlow has smoked Luckies for two years . . . not one cent was paid for her signed statement. She rose to stardom in "Hell's Angels" . . . and if you've seen her new COLUMBIA PICTURE, "THREEWISE GIRLS," you'll understand why thousands of girls are trying to match her riotous platinum blonde locks. We appreciate all she writes of Luckies, and so we say, "Thanks, Jean Harlow."

"I've tried all cigarettes and there's none so good as LUCKIES. And incidentally I'm careful in my choice of cigarettes. I have to be because of my throat. Put me down as one who always reaches for a LUCKY. It's a real delight to find a Cellophane wrapper that opens without an ice pick."

*Jean Harlow*

**"It's toasted"**

**Your Throat Protection—against irritation—against cough  
And Moisture-Proof Cellophane Keeps that "Toasted" Flavor Ever Fresh**

